

ACTIVITIES HANDBOOK FOR BUSINESS TEACHERS

About the Author

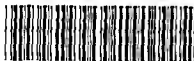
Helen Hinkson Green is well known to business teachers throughout the country as a "live wire" speaker, a dynamic teacher, and a frequent contributor to business education publications. Many teachers hailed her series of articles in *Business Education World*, under the title of "On Stage with Business Teachers," and implored her to expand her materials into a book.

As an energetic teacher who likes working with others—especially with young people—it was natural that for her doctoral study at Michigan State University Mrs. Green would choose a topic dealing with extracurricular activities of the business teacher. This study was completed in 1955, and she was awarded the Ed.D. degree shortly afterwards. Some of the material in this book is based on this doctoral study. Much of it, however, is a reflection of Doctor Green's own experiences and her downright enthusiasm for meaningful extracurricular activities.

Doctor Green is Associate Professor of Business Education at Michigan State University. Her own "extracurricular activities" revolve around her delightful twin daughters—Penny and Jenny.

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ACTIVITIES HANDBOOK FOR BUSINESS TEACHERS

CLUBS, PLAYS, AND PROJECTS

Helen Hinkson Green

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ACTIVITIES HANDBOOK FOR BUSINESS TEACHERS—CLUBS, PLAYS, AND PROJECTS

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ACTIVITIES HANDBOOK FOR BUSINESS TEACHERS

Introduction

PRINCIPLES OF ORGANIZING AND CONDUCTING EXTRACURRICULAR ACTIVITIES



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THE CHANGING SCENE

Changes in educational philosophy, theory, and practice within the past century have brought so called extracurricular activities into ever-increasing prominence in the modern school program Shannon¹ points out that school activities have experienced four stages of development they were (1) suppressed, (2) tolerated, (3) used as bait for the curriculum, and (4) fostered as worthy ends in themselves

Shannon also suggests that the vanishing division between curricular and extracurricular is probably only a matter of time and practice among schools

There is much evidence that the shape of things to come may be quite as predicted by Shannon Certainly it is quite evident that the schools of today represent the varying in-between statuses suggested, and there is an overwhelming flood of evidence that teachers today are engaged in sponsoring an ever-increasing number of extraclass activities in varying stages of integration with the curriculum

Where Do You Fit into the Picture? If you are a business teacher, the chances are that you are very closely akin to the hypothetical prospective business teacher who was drawn up in

¹ J R Shannon "Curricular and 'extracurricular,'" *School Activities*, xxxiii (March, 1952), 229

the light of the summary statements made and the conclusions drawn concerning the data presented in a recent study² Insofar as his relationships to extraclass activities sponsorships were concerned these facts were discovered

THE PROSPECTIVE BUSINESS TEACHER AND EXTRACLASS ACTIVITIES

- 1 The prospective business teacher has a 9 to 1 probability that he will sponsor some extracurricular activity
- 2 The eight activities he is most likely to sponsor are these

| | |
|---------------------|--------------|
| service duplicating | a club |
| a class | ticket sales |
| a homeroom | a yearbook |
| a school paper | assemblies |

He has a 30 to 60 per cent chance of sponsoring some of these particular activities

- 3 The prospective business teacher will sponsor more activities if he teaches in a medium sized school than he will if he teaches in a large or very large school
- 4 There is a 67 per cent chance that the prospective business teacher will enjoy his extraclass sponsorships
- 5 There is a possibility that the prospective business teacher may receive extra pay for certain of his extraclass sponsorships His best chances of receiving this extra pay lie in the medium sized schools he is least likely to receive extra pay in the small schools
- 6 The prospective business teacher has about a 50 per cent chance that he will have no training to prepare him for his extraclass sponsorships He will have about a 25 per cent chance that he will have had a college course dealing with extraclass activities and about a 25 per cent chance that he will have participated in extraclass activities while in college
- 7 Among the difficulties that the prospective business teacher will encounter may be these
 - a Individual pupils participate in too many activities
 - b He will be required to give more time to activities than he can spare
 - c He may lack training in sponsoring the activity or activities

² Helen H. Green. A Study of the Relationships Which Exist Between the Problems Encountered by High School Business Teachers in Sponsoring Extra Class Activities and the Preparation for Sponsoring Extra Class Activities Offered by Selected Business Education Departments in Teacher Training Institutions. Ed D dissertation Michigan State University 1955

- d He may encounter, among other difficulties, those caused by some time factor
- 8 The prospective teacher is likely to have clearly in mind some well defined aims and values of extraclass activities
 - 9 The prospective business teacher will almost without exception, try to improve himself for his extraclass sponsorships
 - 10 The prospective business teacher will have suggestions, after he becomes a teacher in the field for the improvement of the training which is being offered by the business education departments in the teacher training institutions for extraclass activities sponsorships

Look again at that first item—the 9 to 1 chance that a business teacher has to sponsor some extraclass activity—and you know it is true, whether you are already engaged in teaching or about to begin. The activities you are engaged in (or the question on the application blank—What extraclass activities are you prepared to sponsor?) make you well aware of the truth of the situation. You, as a very real unhypothetical business teacher, are most certainly a sponsor of extraclass activities. All God's chillun got shoes," says the old spiritual, and "All God's chillun—especially if they happen to be business teachers—got extracurricular activities," you say. Good business teachers! You are one of those good business teachers. You have extracurricular sponsorships. It is for you, the busy business teachers throughout the land, that this book is written. It is hoped that it will help you cope more easily and successfully with the ever increasing number of activities that you as business teachers are called upon to sponsor.

Getting Straight to the Matter at Hand For your purposes, you are not particularly interested in discussing the history of extraclass activities and the impressive statistics dealing with their phenomenal growth, or in sophisms and wrangles as to whether or when a thing is curricular, co curricular, or extracurricular. You are quite ready to assume that, like the automobile, extraclass activities are here to stay.

You are willing to accept, too, the fact that, like the automobile, extraclass activities make tremendous differences in the lives of students as well as of teachers—differences that in many ways are similar to those created by the automobile. Extraclass activities have broadened horizons, increased vision, extended the bounda-

ries of ordinary knowledge, and enriched daily lives. Like the automobile, they have the potential to wreak harm if unguided, misguided, or allowed to run themselves. Like the automobile, certain models become obsolete and need to be traded in for newer, up-to-date models; or sometimes, just plain scrapped.

Unlike obsolete automobiles, unfortunately, obsolete activities are not always so apparent at a casual glance. For that reason, you need to take a good look at extraclass activities and to appraise their true value. You may find that your philosophy, your organization, or your method of contributing to the whole extraclass program needs overhauling.

In addition to examining the chassis, you need to take a good look under the hood to see whether or not all operational parts are in good order and working effectively. Such an examination might reveal the "why" factor that is keeping certain extraclass activities from giving the results you are after. Once you discover what is wrong, you will probably be able to go about getting an effective repair job.

PRINCIPLES ON WHICH EXTRACURRICULAR ACTIVITIES SHOULD BE BASED

You probably agree that the emerging philosophy of education and newer concepts of the laws of learning are parent to the principles on which extraclass activities should be based. Consider such philosophical tenets as "It is the whole child that we educate, not just his intellect," and "There are individual differences in children, and the needs of each can better be met by broadening the program to meet these needs." Consider also such concepts as "We learn to do by doing," "The pupil learns best when motivation and drive come from within," and "There are natural impulses and interests at various stages of growth and development." These fit the over-all objectives of the extraclass-activities program like a glove.

If you agree with these concepts and tenets, you can set up certain principles on which extracurricular activities should be founded. In turn, these principles may serve as criteria for testing not only whether or not a thing goes into the program but also whether or not it goes *out* when it ceases to be in line with your principles and guides.

A set of such principles, stated very simply, are these:

1. Activities should answer a need.
2. Activities should be in accord with democratic principles.
3. Activities should be suited to the age of the group.
4. Activities should be student sponsored and faculty supervised.
5. Activities should provide equal opportunity for all to participate in democratic experiences within some group.
6. No activity that does not have administrative approval should be allowed in the school.
7. Activities require time for direction and supervision; therefore some regular school time should be set aside for their direction, organization, and functioning.
8. Activities should be carried on with as little additional expense to the individual as possible.
9. Activities should be co-operatively set up by the administration, teachers, and students.

Two more principles that might be added—with considerable reservation—have been stated so frequently that they almost belong in the cliché group. The first of these, you immediately qualify with a “Whenever possible.” “Whenever possible, extracurricular activities should grow out of the curriculum activities and return to them, thus enriching the curriculum.” The second of these, “Extracurricular activities should help the child to do better the desirable things he is going to do anyway,” doesn’t go quite far enough for you, perhaps. You may want to go one step further and suggest that these activities may help him to discover some desirable things that he might not have found all by himself.

If you would examine critically each activity in your extracurricular program in the light of these simple principles, you might have the basis for overhauling your program right away.

VALUES IN EXTRACURRICULAR ACTIVITIES

If someone asked you to name the *one* most important value of an extracurricular activity, you would probably feel hard pressed to answer. You might well parry the question with “That depends,” and you would be right. It does depend upon a variety of factors. You would need the answers to a number of questions before you could pick out intelligently the one best or most important value. Even then, your answer might hold for only one

specific situation Thank your lucky stars that you don't need to be concerned with selecting the one best value, but you do need to be concerned with the whole array of values inherent in extra curricular activities

Ask any one hundred or so teachers and educators to list for you these outstanding values, and you will come up with a startling list If you examine the answers carefully, however, you may discover that while the values may be stated differently, there are certain definitely recognizable patterns of thought among all of them which emerge as the important values to be found in extracurricular activities You may discern, too, that the values group themselves into two rather distinct categories although they were not so labeled (1) values to the student and (2) values to the teacher or sponsor, the administrator, the school and the community

Values Accruing to the Student. The first group, when collected classified and analyzed, would look like this

- The development of leadership
- The development of a sense of responsibility
- The development of the ability to work with others and to co operate
- The development of well rounded personalities and of social competence including such things as developing ability in self expression self confidence a feeling of belonging adjustment and adaptability in meeting all types of situations and personalities, and a spirit of service

If you translate these generalities into more specific values you will find the student who has developed qualities previously listed engaged in the following activities

- Learning how to conduct meetings
- Learning to do clear and critical thinking
- Making and carrying out plans
- Increasing knowledge and ability along specific lines
- Fostering friends within a group
- Pursuing a hobby
- Having clean wholesome fun
- Excelling at some one thing or at least developing exceptional talents
- Meeting with those of like interests
- Helping in money raising projects for a common cause

Break these down still further into one- or two-word thumbnail descriptions, and you get the development of good human relations, of desirable personality and character traits, of good work habits, of social consciousness and acceptable social behavior, of training in democratic citizenship responsibilities and practices, of practical business acumen (remember those money-raising projects?), of wise use of skill in communications.

Values Accruing to the Teachers, the Administration, the School, and the Community. Inherent in the values accruing to the students, are, of course, values also accruing to the teachers, the administration, the school, and the community. It could not be otherwise. But these should always be considered the by-product values; that is, extracurricular activities should exist primarily at all times for what they do for the student—they must be built upon what the student has or is and upon what he needs. The activity program must never be imposed by an overzealous administrator or by sponsors because they feel it would be good for public relations or for some other personal reason. The students' needs must always come first in building the program; but it is impossible to do desirable things with and for the students without affecting the teachers, the administration, the whole school, and the community. The values to the student mushroom like an atomic cloud of good—giving off radio-active particles of good—and who can tell how far the fall-out will extend. The desirable and effectively administered program does these things over and beyond its values for the student:

Gives each department of instruction a chance for practical application of principles learned therein.

Gives teachers a chance to exercise initiative and ingenuity in teaching.

Builds better teacher-pupil relationships.

Makes school more attractive to students.

Provides an excellent guidance medium.

Develops a stronger and better school spirit.

Helps keep the community and home informed concerning over-all school program.

Encourages the development of high standards of achievement.

Enables the school to keep its offerings more in line with present-day philosophy of education and modern concepts of learning.

Helps build desirable public relations.

You need not stop to discuss each of these by-product values, but it would be well to stop and ask "How well does the activity program in my school contribute to each of these values?" and a second question, which brings the matter even closer home, 'How effective is the activity, or activities, which I sponsor in making such values become a reality in my school?'

THE ROLE OF THE TEACHER

The teacher or sponsor is the key person in the extracurricular-activities program. As a teacher or sponsor, you play a dual role: you are a representative of administration; yet, at the same time, you are part and parcel of the activity group. Like a noncommissioned officer in the army, you represent the somewhat removed top command, while being actively in the thick of things with the recruits. And, as an army is no better or more effective in its attack than are its noncommissioned officers, so an activity program reaches no higher level or quality than that of its sponsorship. Activities invariably bog down when sponsorship is apathetic, they flourish when it is enthusiastic, interested, and sympathetic.

It is your role as a teacher today not only to be a sponsor for at least some extraclass activity, but to regard such sponsorship on your part as both a privilege and a duty. You must be fully cognizant of the place of extracurricular activities in the whole educational philosophy of today. As was pointed out in the beginning of this chapter, "What extracurricular activities can you sponsor?" is a common enough question on the application blanks that teachers fill out today. It is a fair question.

Teaching today is no longer a mere matter of classroom performance, of paper grading of examination, and of grade giving. Remember the philosophy "We educate the whole child" that you were talking about a few moments ago? That philosophy implies that extracurricular activities are a part of the day's work if the teacher is to devote his time, energy, ingenuity, and ability to the development of the whole child. Today's teacher must fully recognize this. The teacher who wants to be a good teacher should not have an attitude only of acceptance, but instead one of eagerness to participate in the program. Such an eagerness on your part (for you are a teacher who wants to be a good teacher)

carries with it a willingness to prepare yourself to sponsor a variety of activities and to have an open-minded attitude toward extracurricular activities. All this is not enough. The role of the teacher today in the extracurricular program calls for still more.

"More?" you say, "Did you ever hear of the day's having only twenty-four hours? or of the fact that even teachers have a limit of endurance and a breaking point? You just try piling on anything more, and 'something's gotta give,' as the song says."

You are right on all counts. Yes, there is more; and certainly something has to give, as you pointed out, since days are just twenty-four hours long and even teachers do have breaking points where time and expenditure of effort are concerned.

If you are to assume your proper role as sponsor of certain extra-class activities today, you as a business teacher must know much more about actual classroom methods and performance than ever before.

The something that has to give is mediocre classroom performance. Today's teacher simply does not have time to be a poor teacher! You must gain time through superior teaching, in order to have time for the extra-class activities. You must be a master at utilizing all the wonderful and effective teaching aids at your command today. Through their use, you can teach more in less time; and you gain freedom and time along with achieving better results. You gain still more time and freedom from ordinary classroom work by believing in and applying the concept that a teacher should never do anything for a child or group that the child or group can do for themselves. Also, you, as today's teacher, learn to teach more and test less. This cuts paper grading.

In addition, you will undoubtedly save yourself much time for more important things as you become more skillful in applying work simplification procedures to many of the tasks connected with classroom routines. This is an area in which the classroom teacher, as a rule, lags behind the office worker. As one of today's teachers, you should ask yourself about many tasks, "How can I streamline this?" "Is there a short cut?" "A one best way?" "Does this really need to be done at all?" "Am I the one who should do this?" "Is this something a student should do? or a group of students, perhaps?"

These questions lead to still others that will open up new areas of freed time. Questions such as 'What is the best possible use I can make of this particular period of time for and with my students? What will be the probable ultimate value of this particular assignment or activity for the students?' 'Which activity will contribute more to the optimum development of the whole child?

It is your role as today's teacher to ask yourself questions such as these and to act in accordance with the best answers that you find to them. When you do, you will probably find yourself doing a far better job of teaching than you have ever done before, albeit you will be grading far fewer papers, doing far less of the things that students can do for themselves, and spending far less time on routine work than formerly. In all probability, you will see extracurricular activities in their proper perspective, because you will have found time for them. Finding and making that time is a part of the teacher's role.

Let us assume that you understand the place of extracurricular activities in the school program, that you are willing, even eager, to prepare yourself to assume sponsorship of certain activities, that you have mastered the subject matter and methods so that you have available the necessary time for these activities. Yet all this is not enough, you need to possess certain other qualifications in order to play your extracurricular role well.

It goes without saying that you need stamina and vitality, enthusiasm, insight, and initiative—and patience! You need to be armed with a knowledge of adolescent psychology and of basic principles of guidance and counseling. You need to have a sympathetic attitude toward teen agers and an ability to remember how trivial were some of the 'terrific' problems you yourself battled with at that age. You need to be a confident person—one who can inspire confidence in unsure adolescents, one who can command respect, and one who can discipline effectively. You will need to be interested in many things and to have an adaptability that will enable you to get along with all types of personalities. You need a zest for living, indefatigable energy, and a superb sense of humor—all encased in the proverbial hide as thick as a rhinoceros! You need to know some of the rudimentary techniques of sponsoring an organization. (Certain of these will be discussed

in the next chapter) Most of all, perhaps, you need to have a deep and genuine liking for working with people—especially pupils

THE ROLE OF THE ADMINISTRATOR

If the teacher's role in the extracurricular program may be represented by that of the noncommissioned officer, the administrator represents the top command. The ultimate responsibility for the leadership, organization, operation, and success or failure of the entire program rests on him. In final analysis, his is the planning, the co-ordinating, the clarification of policy, the delegation of responsibilities and their concomitant authorities. He is the "fall" guy, the man at the base of the gymnasts' pyramid, and the whole program will be steady and sure or wobbly and weak according to how he executes his role of supporting the whole structure.

This does not mean that it is "all up to him" in a literal or physical sense. The better the administrator, the better will he be at delegating to competent, carefully selected individuals the responsibilities and authorities for various phases of the program. How he gets things accomplished is up to him, but these he must be accountable for.

- 1 To see that the educational philosophy and aims of the program are crystallized and stated and that those persons concerned with the program are aware of what these are
- 2 To direct and initiate the program
- 3 To make provision for the development of a policy to govern the extracurricular program and to see that all activities conform to that policy
- 4 To provide adequate space, time, and facilities for carrying out the program
- 5 To see that the control of the activities remains within the school proper
- 6 To make equitable and reasonable distribution, insofar as possible, of the extracurricular sponsorships among the teachers
- 7 To work for equitable distribution of extra pay for extracurricular activities, if extra pay is a part of the policy of the school or region
- 8 To keep abreast of trends in extracurricular activities, that is, philosophy, policy, training of sponsors, extra pay, organization, relation to the curriculum proper, needs of students, etc
- 9 To appraise and evaluate the program surveying activities to find the strengths and weaknesses, asking such questions as "What

areas of interest are lacking in the program?' "Whom does the program reach?" "Whom does it miss?"

- 10 To make available to teachers and counselors pertinent literature and to provide opportunities for in service training in extracurricular activities sponsorships
- 11 To employ teachers who have had some training in extraclass sponsorships or who exhibit a willingness to learn
- 12 To see that a proper balance is maintained between curricular and extracurricular activities, as well as between various phases of the extracurricular program itself
- 13 To see that the community understands the aims and philosophy of the program
- 14 To promote the program among the students
- 15 To seek adequate financial support for the program
- 16 To support the sponsors of the various activities and to leave the details of sponsorship up to the sponsors whom he has delegated as competent individuals for the jobs

That last point deserves special emphasis. All too often, the administrator delegates the responsibility to a sponsor and then "kibitzes" on every move. The administrator's important job lies in selecting the sponsor and, having done that, in leaving the details of the job up to him. Replied one teacher recently to a query concerning extracurricular activities:

The administrator in this school kills all initiative in sponsors—and takes all the fun out of sponsoring anything, too. He gives you a job to do—but what you do is never good enough. Always the comment is, 'That was fine—but it would have been better if'—and then follows a whole line of criticisms. When he gets through with you, you know that nothing you did was the way *he* thought it should have been done.

The good administrator, once he has delegated the job, will stand by ready to help if called upon, but he will not direct the show. He will realize that the extracurricular program is not the work of any one person, that he cannot do it all, but he will not dodge the fact that the ultimate responsibility for the whole program is his. It is up to him to see that all those involved, teachers, students, and community, are aware of their roles and that they become aware of the worth of the program. When this appreciation is developed, enthusiastic and intelligent support and participation are sure to follow.

Maintaining a "Balance" in Out-of-class Activities. In questioning a group of business teachers concerning the difficulties they encountered in sponsoring extracurricular activities, the author discovered that many of the difficulties listed were the result of an imbalance of one sort or another. Here are some of the comments:

The only activities around here that get any support or attention are athletics, and they get too much.

The students belong to too many organizations with the result that they contribute very little in the way of effective participation in any one of them.

We have a marvelous extracurricular program, I guess. The trouble is, that's about all we've got.

Still other comments were these:

Our program is well organized and sponsored, but the people who need it most never seem to be a part of it.

The student leadership is confined to too small a group. The same little cliques run everything.

Our biggest problem is lack of student leadership. They sit back and let the sponsors do all the work.

Our problem is getting some sort of equitable distribution of sponsorships among all the teachers. Some teachers are overworked with too many sponsorships; others never do anything but their regular class-work.

We started out to do some service mimeographing for the teachers and occasionally for the PTA. Now everybody in the school and town expects free stenographic help for all odd jobs.

My biggest problem is that I never had any training for sponsoring anything. But I am expected to sponsor a club, to sponsor the school newspaper, and to direct the class play. After the first time through each of these, it won't be so bad, I guess—but why wasn't I taught to do these things in some methods course or other?

I love sponsoring extracurricular activities, but with six classes a day, all different preparations, I simply haven't the time to do a good job as sponsor.

The list could go on and on, but those are enough to give a rather clear picture of the ways in which the extracurricular activities can get out of balance. Or to state it positively, they give a basis for establishing a check upon the ways in which the extra-

curricular activities need to be kept in balance. If you ran right down the list of these complaints and wrote a positive principle for rectifying the imbalance that each represents, you would come up with a list like this:

A balance must be maintained

1. Among the various activities offered. A program should not give lopsided emphasis to one particular phase of interest, such as athletics.
2. Between the physical limitations of time, ability, energy, and interests of a student and the number of activities in which he can participate beneficially.
3. Between the extracurricular activities and the curriculum proper. They should complement each other rather than obliterate or interfere with each other.
4. Between those students who monopolize the leadership and those who are never reached by the program.
5. Between teacher domination of activities and the development of student leadership.
6. Between teachers who are overworked because of too many sponsorships and teachers who sponsor none.
7. Between developing a spirit of service on the part of students through their extraclass activities and letting them be exploited through their service.
8. Between training teachers for classroom performance only and loading them with activities they are totally unprepared to handle.
9. Between what a teacher can reasonably be expected to do and what that teacher is assigned to do.

It is indeed highly improbable that any activity program will ever reach a state of perfect equilibrium among all the attendant forces that play upon it. Such equilibrium would, indeed, be highly undesirable, for maintaining such a state would probably entail a great deal of standing still and a static extracurricular program would be no more in keeping with present day educational philosophy than a static curriculum. The extracurricular program, like a camel, is going to be constantly momentarily off balance as it moves forward—but only momentarily—if the program is administered in such a way that no one force can exert a greater influence than any other force.

A careful analysis of an extracurricular activities program in

the light of these principles and a subsequent remedying of defects thus discovered should result in a well-balanced extracurricular-activities program.



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Just what the name implies—a handbook intended to make guidance as easy as it is possible to make such important work, by grouping materials and tools in one effective source book. The homeroom teacher will like this one. Easy to read, yet full of factual helps, sample forms, techniques, and devices for use in guidance.

Grambs, Jean D., and William J. Iverson *Modern Methods in Secondary Education* New York The Dryden Press, 1952, 562 p.

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Rivlin, Harry *Teaching Adolescents in Secondary Schools* New York Appleton Century Crofts Inc, 1948, 516 p

Excellent background material for the sponsor will be found in Chapter XIII 'Bringing Extracurricular Activities Into the Curriculum' Includes discussions on 'What can extracurricular activities contribute to the adolescent's development? The teacher's role in extracurricular activities,' and 'Suggestions for assuring competent faculty sponsorship and adequate school support for extracurricular activities'

Smallenburg Harry, Ralston, W Lee, et al *Guidance Handbook for Secondary Schools* Los Angeles Test Bureau, 5916 Hollywood Boulevard, 1949 246 p

Essentially a handbook for educators who have the responsibility for the guidance of their students Teachers can get a glimpse of the whole field of guidance through the contents of this book

PART 1

Business Clubs THEIR CARE AND FEEDING

SECTION 1



TYPES OF CLUBS

REASONS FOR HAVING CLUBS

The reasons for having a club of any kind are very similar to the values to be found in extracurricular activities in general. A club is a vehicle for attaining many of these values. You jot down your reasons and come up with a list like this:

Reasons for Having Any Kind of Club. A club is

1. A means of getting together those with like interests to further those interests
2. An opportunity to extend classroom activity
3. A way of providing greater opportunity for developing leadership
4. A chance to try out special abilities, to experiment with ideas and things

- 5 An outlet for that basic need of belonging, which is particularly strong in growing boys and girls
- 6 A means of developing a sense of social consciousness, of service, and of co operation further than classroom participation may have permitted
- 7 An opportunity to practice democratic principles of group control
- 8 An effective medium for getting to know students better

A business club is a vehicle for obtaining these values in a more specialized area. Your list of reasons for having a business club would be a bit more specialized like this

Reasons for Having a Business Club. A business club should

- 1 Help achieve better understanding on the part of students of everyday business and economic practices, procedures, and conditions
- 2 Help achieve better understanding and liaison between the schools and the business world
- 3 Provide students with an additional prestige credential when applying for a job
- 4 Give opportunity for experience in operating not only as a part of a local, but also as a part of a national and state organization (All your club has to do to capitalize on this last opportunity is to become a member of FBLA. There is added incentive and interest in any club when it goes "national".)

A club sponsor who is fully cognizant of the underlying reasons for having clubs, especially for having a business club, will be a more effective sponsor than one who is not aware of the part the club can play in the lives of its members and in the total school picture. Knowing why and how clubs can be instrumental in the constructive growth and development of club members is one of the primary responsibilities of the sponsor of a club.

KINDS OF BUSINESS CLUBS

Clubs can be classified in several ways: by size, by organization, by membership, by purpose, by limitations and restrictions, and by functions. Each of the various classifications may be meaningful under a given situation depending on what information one is seeking concerning the club.

By Function or Purpose. One can find a variety of business clubs throughout the land. There are Typing Clubs, Stenography

Clubs, Accounting Club, Retailing Clubs, Future Teachers Clubs, Future Business Teachers Clubs, Marketing Clubs, Management Clubs—to name a few. Sometimes several of these are grouped together under one head; such as, Business Education Club or Business Administration Club, or Commercial Club.

By Size. Clubs may be thought of as a single unit or as a section of a larger group or whole.

By Membership. Clubs may have open membership or invitational membership; there may or may not be prerequisites for membership other than interest; they may have active and alumna members, honorary and/or associate members. Membership may be limited or unlimited.

By Organization. Clubs are usually categorized as local clubs or as affiliated chapters or units of a state or national federation or organization. As sponsor of the business club, you would do well to consider the advantages accruing to the club through affiliation with a national organization of business clubs.

The outstanding national organization of clubs in business education at the high school level is without question the *Future Business Leaders of America*. It also has chapters at the collegiate level.

Two other organizations, at college level, of interest to business-education majors are the honoraries, *Pi Omega Pi*, honorary fraternity for prospective business teachers, and *Pi Gamma Nu*, women's national honorary society in business.

All business teachers would do well to be acquainted with the organization, purposes, activities, and restrictions of these various kinds of business clubs. They may then help their students decide whether or not it would be advantageous for their club to "go national"; whether or not their club and its members meet the eligibility requirements of the national affiliation; and whether or not affiliation may be had upon request or upon invitation. Two of the three types of business clubs mentioned here are described briefly below, in order to give this information to those not familiar with these clubs. The constitutions of both FBLA and Pi Omega Pi are given in the section on "Writing the Constitution," not only to provide the reader with sample constitutions,

but also to familiarize further the reader with the purposes and organizational structure of these two kinds of business clubs

What the FBLA Is. The following material was obtained from the FBLA headquarters

CONDENSED INFORMATION ABOUT
FUTURE BUSINESS LEADERS OF AMERICA

1. Sponsored by a department of the NEA, the United Business Education Association—with affiliated professional associations serving every state in the nation
 - ethical and constructive educational objectives
 - financial backing and educational leadership
- 2 Over 1,100 chapters of FBLA now in high schools and colleges
- 3 Printed FBLA *Forum* mailed to over 28,000 members and sponsors
- 4 First chapter organized in 1942
- 5 Annual national conventions—Chicago, 1952, Washington, D C , 1953, Dallas, 1954, Chicago, 1955, Washington, D C , 1956, Dallas, 1957
- 6 Democratically organized for all business students
- 7 Services of full term executive director in NEA Building, Washington, D C
- 8 Devoted to youth development and community service
- 9 An educational sponsor, committee, or sponsoring chapter in your state
- 10 State conventions now regularly held in many states
- 11 Local chapter operates under its own constitution
 - assistance of model constitutions provided
 - liberal flexibility to provide for local conditions
 - assistance and approval by sponsors in your state
- 12 Each chapter decides upon and adopts its own projects and programs
 - emphasis on youth guidance, service, and community relations
 - printed lists of suggested projects provided as an aid
- 13 Hundreds of business teachers already trained for FBLA sponsorship
 - over 200 business teacher training colleges members of UBEA
 - over 70 colleges maintain FBLA chapters, training sponsors
 - and 6,500 business teachers hold individual UBEA memberships
- 14 The FBLA *Handbook* gives more complete information and aid
 - technical information about FBLA
 - suggestions for organizing and operating a chapter

suggested projects, constitutions, ceremonies, programs, etc.
state and national directories of chapters and officers
answers many other questions about FBLA
costs \$1.50—or may be borrowed from your state sponsor

If interested in further information communicate with your state sponsor or write to Hollis Guy, FBLA Executive Director, 1201 Sixteenth Street, N. W., Washington 6, D. C.

QUESTIONS AND ANSWERS CONCERNING COLLEGIATE CHAPTERS OF FBLA

1. Q. Are there special provisions in the FBLA organization that apply to collegiate chapters only?
 - A. Yes, the National Council for Business Education has provided for special concessions to collegiate chapters of FBLA so as to secure the most effective operation under the conditions that may be present in the individual college.
2. Q. Is the FBLA organization designed for operation in both college and high schools?
 - A. Yes, particularly in junior colleges and four-year teacher training colleges.
3. Q. What provision, if any, is made for not requiring the three "degrees" in a collegiate chapter? (See pages 44-45 for discussion of degrees of membership.)
 - A. Collegiate chapters are not required to use the different degrees which are listed for the use of high school FBLA chapters. However, if collegiate chapters wish to use the degrees, they may do so. A few of the collegiate chapters do use the degrees.
4. Q. When the degree provision is not used, which pin or key are collegiate chapter members privileged to wear?
 - A. The member may wear any of the pins or the gold key depending on his wishes. The collegiate chapter may establish local requirements for the different types of pins if it desires.
5. Q. If a collegiate chapter has a name for its present business club that it wishes to retain after becoming a chapter of FBLA, may it do so?
 - A. Yes, a choice in the selection of a name is permitted. For example, one college requested that its business club be granted permission to retain the title of "Chamber of Commerce" as a part of the title. The name they chose was "Chamber of Commerce, A Chapter of the Future Business Leaders of America," and locally it was usually referred to as the "FBLA Chamber of Commerce" or "Chamber of Commerce."

- 6 Q What type of activity projects do the collegiate chapters usually select?
- A The selection of collegiate chapter projects depends on the interests of the group. Many of the collegiate chapters sponsor employment offices and similar projects that bring them into contact with the businessmen of the community and area. The four year teacher training school chapters often select as one of their projects the organization, installation, and supervision of FBLA chapters in high schools in the general area served by the college. Such an arrangement permits business education students to observe and supervise closely the operation of the FBLA chapters prior to their becoming teachers of business subjects. Projects such as these provide an opportunity for promoting good school community relations often not developed through other activities.
- 7 Q May a college convert its present business club into a chapter of FBLA?
- A Yes, our records show that most of our collegiate chapters formerly operated as business clubs and that by becoming a chapter of FBLA the group was able to participate in the program of services provided by the FBLA organization, wear the national emblem, insure continuity of organization, and thus reap the benefits of national organization affiliation at a minimum cost that is far below that usually charged for a service of this type.

PI OMEGA PI

If you teach on the collegiate level, you will want to know about Pi Omega Pi

What It Is

- 1 Pi Omega Pi is an honor graduate and undergraduate co educational fraternity in business education
- 2 There are over 100 chapters in the United States

What It Does

- 1 It creates and encourages interest and promotes scholarship in business education

Who Is Eligible

- 1 Students enrolled in business teacher curriculums
- 2 Students must be at least sophomores and have completed with superior rating the following

- a.* Three semester hours in education
 - b.* Twelve semester hours in business
3. Scholarship requirements as determined by local chapter's standard of "superior" which is approved by the National Council.

How to Form a Chapter

1. Chapters can be installed at colleges that have a recognized curriculum for preparing business teachers. Prospective chapters must serve a probationary period of six months before being admitted to membership.
2. For detailed information contact:
Miss Hulda Vaaler
Organizer of Pi Omega Pi
University of South Dakota
Vermillion, South Dakota

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SECTION 2



PROCEDURES FOR STARTING A CLUB

OBJECTIVES

Suppose you examine a fairly typical situation, one in which the students are asking for a club. You hope they feel a need for one, not just a desire for getting their picture in the annual. Chances are, if they are asking for a club, that they really feel a deeper need of some kind. It may be only vaguely related in their minds with business or business education, for it may stem from nothing more than an indefinite, undefinable desire for a place in the sun—a chance to do something in an area in which they are interested and fairly competent. They are business majors and therefore want a business club. That is all to the good. Worthy club objectives include development of leadership, pursuit of a hobby, development of skill or talent in some one particular area, a chance to excel at some one thing. All these, and a half dozen more, may be really nascent in what the students are feeling when they say, "We want to form a business club."

In that case your job as sponsor or prospective sponsor is to help them do three things fairly soon: (1) to crystallize their thinking on *why* they want a club, (2) to check on whether a large enough group of students is genuinely interested in forming a club, and (3) to get the machinery in motion that is to bring this club into being. The first will undoubtedly result in getting down on paper some definite and worthy objectives of the proposed club, the second will keep a mere handful from going off half-cocked, and the third will result in actually going through whatever initial procedure is necessary in your particular school to bring the club into being.

It is to be hoped that there is some established policy by which clubs can be brought into being. If not, this will be a wonderful project for your club to undertake after it has been organized and is on its feet—the project of helping establish a policy by which new extracurricular activities are brought into being.

Such a policy might well require that a request for the club's establishment be submitted in writing to the student governing body, the faculty, and the administration. (This is not to imply that faculty is not a part of administration.) The request should be signed by a designated number of students and must contain (a) a statement of why the club is desired, (b) a statement that the club serves a unique need, duplicating no other curricular or extracurricular activity in its efforts, and (c) a tentative statement of objectives.

The mechanics of getting started actually takes the group a long way toward some of their objectives. The act of crystallizing their thinking, working co-operatively in getting the petition drawn up, signed, and submitted is a neat little series of exercises in the development of leadership, of drawing up and carrying out a plan, of doing clear and critical thinking, of working co-operatively, of making decisions. It may take two or three meetings, but should not drag out too long; get the club going while the enthusiasm is high. The first meeting may have resulted when some of the students asked you to meet with them to talk about forming a club—or perhaps you volunteered to help them when you overheard them saying, "Gee, I wish we had a business club; Pittsfield does."

A few nights later, when the most interested students meet in your room, you are there—carefully ready with questions and answers. Only you don't let on that you have arrived at the answers; you let them find out the answers for themselves—but you need to know where the group is heading. For instance, "Is it possible to have such a club in this community?" "Which kind of a business club would best fit the students' needs?" "Will the administration be sympathetic or hostile to the formation of the club?" "Why is the group asking for such a club?" "What are worthy objectives that the club might serve?"

Who Takes the Initiative? How much initiative the group will take at this initial meeting and how much you prod them into

SECTION 2



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ably because it is accomplishing things so slowly. The whole project gets off to a dull and apathetic start. The old sayings "Well begun is half done," "Nothing succeeds like success," "Strike while the iron is hot" all apply. Granted that democratic procedures are violated a bit when the sponsor railroads through a chairman *pro tem*; the final results, however, are more to the good than to the bad, if such railroading gets the project well started.

The good sponsor senses when he must subtly "call the plays" to keep the ball rolling. The more opportunity his group has for democratic participation within the limits of its capacity for assuming the required responsibilities, the less frequently will he have to "send in a play from the bench." But the sponsor who calmly says, "It is all up to them; they must make all the decisions," without at times suggesting some decisions, is dodging his responsibility to help the group grow toward a level where it can participate more fully.

THE ORGANIZATION MEETING

With the chairman *pro tem* (Mary in this case) duly installed, the meeting gets under way. Again the amount of practice in democratic participation and procedures that Mary has had will determine just how much of a back seat you as sponsor may take. If Mary has grown up in core-curriculum classes and club work, she can just about take over. If she has had no such practice—or a very limited amount—the sponsor may have to come through with some leading questions. Mary, standing before the group, a willing but bewildered temporary chairman, probably looks up and giggles self-consciously and says, "What do I do now?"

"That's a very good question," you say, "Just what do you do? Do you think you might write on the board a list of things that the club intends to accomplish, so that the group can discuss them? Would you like to suggest someone to write them down as the group suggests them?"

Even though you are really telling Mary what to do, you phrase it in the form of a question, so that it really comes out as Mary's idea.

Helping the Group That Has Had More Training. If the group desiring to form a club is a little further along the road of democratic participation, a prior meeting with the student who seems

action ever so gently will depend on how much practice the students have had in group and project work and in democratic participation throughout their school life. If you anticipate that selecting a chairman *pro tem* will take up the whole first meeting, don't hesitate to say, "Just to get us started without too much delay, why don't we let Mary act as our temporary chairman, in that way we won't waste time voting on candidates for an office that isn't going to exist after we get started" (Notice, you said "we", and notice also that you picked out Mary, because she has demonstrated leadership ability in class.)

DEMOCRATIC PLANNING

Right here and now you stop and clarify your thinking a bit concerning "democratic participation" and "teacher-pupil planning." Ideally, since the public school is the great common denominator for training our citizenry in the principles of democratic living, all school activities—especially the so called extracurricular ones—should be run in strict accord with democratic principles and practices. Practically and realistically, however, the ideal has to be modified inasmuch as no group of adolescent students is likely to be ready to assume the responsibility that goes hand in hand with absolutely democratic participation in its activities. It is very important that the sponsor—especially the young, inexperienced one—realize this, otherwise, he will be defeating the very purpose of his sponsorship. A group that is forced to make decisions democratically, which are beyond their capacities or judgments at the particular moment, are not receiving proper or effective training in democratic participation. They are just being frustrated.

The Other Side of the Argument. You will, however, hear the opposition saying, "Well, when is a better time to let them learn to operate democratically? How can they run a club if they can't even set up a chairman *pro tem*? What if it does take them two or three meetings to start getting something done?" Those are good points, all of them, at least on the surface. But they don't stand up under close scrutiny.

What happens if students take three or four meetings to get under way at this particular stage of the game? Interest lags, boredom sets in—complete frustration overcomes the group, prob-

activities, the thought may never occur to them that they could have a business club, or that they would benefit from it and enjoy one. Certainly it might never occur to them that they could initiate one. If you teach in large schools with well-organized activities programs or in schools whose students come largely from democratically run elementary schools, such probability may seem far removed from any real situation; but if you teach in entirely different situations or locales, you will probably say, "That fits my situation to a 'T.' Just how far do I go in motivating the students into forming a club? Won't it be teacher-imposed if I suggest it—undemocratic?"

Not necessarily. If you are convinced that such a club can be and will be of benefit to the students, that those benefits accruing to the students, which were discussed in the preceding chapter, are the primary reasons for organizing the club—and if the secondary reasons are still secondary—then you get busy with some casual-appearing, but carefully planned motivation and edification.

You may use bulletin boards to advantage: Pictures and write-ups from exchange school papers, dealing with business clubs in neighboring schools, begin to appear on them. FBLA pages from your UBEA *Forum* also appear with certain notations or items checked for special attention. The FBLA *Handbook* lies around in a conspicuous place. The things that could be done in, through, or by a business club creep into your conversation with students, repeatedly, it seems. If a nearby high school has an alive business club, it takes little initiative, inquiry, or interest on your part to elicit some form of interest from it to add fuel to spark your carefully laid fire.

The idea catches on and, before you know it, some student will say, "Why can't we have a business club?" and you are ready to go on from there—with the students thinking it is their idea—and by that time it is.

Any teacher who has used the same tactics in getting an administrator to "have an idea" that has been planted and cultivated in his mind will have no trouble at all in motivating interest in a business club. Furthermore, if the teacher is convinced that such a club is highly desirable from the students' point of view, he should feel no compunction about "laying the ground-

to be most strongly interested in forming the club may set the wheels in motion. You, as the prospective sponsor, and the student outline a plan for the initial meeting, which the interested student calls. At this meeting the student states the purpose of the meeting, the tentative purpose of the proposed club, and possible plans for its origination and organization. According to the preorganized plan, the meeting will probably proceed like this. A president *pro tem* will be elected, a motion to discuss the proposed club will be made, seconded, and passed and the meeting will get under way. Probably a committee will be appointed to draw up the petition to have the club accepted into the activities program of the school, and, since it is very likely that the club will be accepted, another committee might be appointed at this same first meeting to draw up a constitution and by laws, so that discussion on them may be carried on at the very next meeting if possible. The main reason back of this is to get things going in the early stages of the initial enthusiasm. Too many clubs have died practically at birth because organization was such a long, dragged out, complicated process.

The petition may be very simply stated. It might read something like this:

We the undersigned students petition the (administration—or administration and Student Council—or administration and Activities Council)

(fill in whichever applies)

for the right to establish a Business Education Club. We feel that such a club will be a desirable addition to the activities program of the _____ High School and will not

duplicate the aims and activities of any organized activity now in the program. We believe such a club will be of mutual benefit and pleasure to the business students of this school. A preliminary organization meeting, which was held on _____ in _____

with _____ students present, indicates that there is a real interest in this program _____

_____ , who was present at this initial meeting, is willing to act as sponsor or co sponsor of such a club.

At Times the Business Teacher May Arouse Interest in Forming a Club. If the students have had little training in democratic procedures or have had very limited experience in extracurricular

SECTION 3



THE ROLE OF THE SPONSOR

GROUP SPONSORSHIP

That last discussion leads right up to the role of the sponsor, and the duties, responsibilities, privileges, dangers, and taboos inherent in sponsoring any group. Sponsoring a club is not a responsibility to be taken lightly; on the other hand, it is not to be feared and dreaded. It is one to be enjoyed, understood, and worked at. It should be considered both a privilege and a duty. As pointed out in the preceding chapter, sponsoring extracurricular activities has become, generally speaking, a part of the teacher's regular assignment, a very real portion of the everyday fare. But it is also the added something that gives a fillip of sparkling zest to his daily dish. It is the dash of Roquefort cheese in the salad dressing or the mushroom gravy on the Swiss steak. In the first chapter, the role of the teacher in the extracurricular program in general was discussed. Suppose you re-examine those factors included in the role of a group sponsor, especially as they apply to club sponsors. The role of the teacher in the extracurricular program, it was pointed out, included these things:

1. An awareness of the teacher of the importance of extracurricular activities and their relationship to and place in the entire school and educational program.
2. A willingness and eagerness on his part to sponsor certain of the activities and to prepare himself for such sponsorship.
3. A superior job of teaching and a utilization of present-day teaching aids and materials, an application of more work simplification procedures to his routine teaching chores, and the utilization of more pupils' doing for themselves and other pupils everything that

work" for getting the students interested in one. A part of the business teacher's responsibility is to help channel students' interests and energies into constructive activities and learning situations. Moreover, it is his challenge and privilege to awaken in them latent drives and desires and to extend their abilities, capacities, and horizons further than they would have done without his direction and interest. The teacher who doesn't realize that this awakening of students is a very real part of his job is either misinterpreting the "child centered philosophy," and the concepts of teacher-pupil planning or side-stepping a very real duty and responsibility through intentional or unintentional neglect.

How Far Should the Teacher Go in Taking the Initiative to Form a Club? Teachers frequently ask one or the other of these questions: 'If students show no need or desire for a club, how far should a teacher go in initiating one?' or 'Is it desirable for a teacher to arouse interest on the part of the students in starting a business club?'

The answer is, "If the teacher is convinced that students will derive needed and desirable benefits from the club that they will derive from no other learning experience or situation, then the teacher should use his ingenuity and influence to motivate the students into forming such a club." Have no qualms about taking such a stand. The old homily about 'Weeds are allowed to grow willy nilly, but gardens are not' applies to every phase of teaching including the establishing of a business club, just as it does to the rearing of children or to planting a garden. You nurture a garden, and education should nurture students, notwithstanding that such nurturing implies a grave moral responsibility on the part of the teacher—and a grave and subtle danger. But educationally it is better to gamble the caliber of the business teachers against the subtle dangers of indoctrination and misdirection of students' minds, when it comes to a philosophical showdown between them, and to pit the winner against the "leave it all up to the students" philosophy. At times the teacher is going to implant ideas in the minds of students, consequently, it is essential that the teacher have *right* ideas concerning democratic concepts of the rights and worth of the individual and of what constitutes desirable social behavior for those living within a democratic society.

4. *Be friendly and good-humored.* A sponsor should never get in a dither (outwardly at least). Nor should you drive or nag. Your job is to lead.
5. *Learn to say "No" gracefully.* No group of students likes to be run, or held down by an adult. Yet the sponsor has a responsibility of seeing that the group operates within limits. The wise sponsor learns to ask questions when it is time for someone to say "No." "Do you suppose that would reflect upon the club's fine reputation? Would that give us a black eye with the custodians?" (Or with the principal? or with some other department? or with the community? Whichever the case may be.) The questions put the decision up to the students. They will say "No" to themselves in the majority of cases; and if they don't, it could be that the questioning did not skillfully pinpoint the reasons why a "No" needed to be said.
6. *Help the group to come through with flying colors.* The sponsor needs to be alert when things bog down, but he must steer a careful course between either "taking over" or "sitting down" on the job himself. You learn to say such things as "This club has such a splendid reputation for putting on good assembly programs that I know this term's will be a success." (Even if at the moment it looks like a fizzle.) The compliment and the vote of confidence it carries will achieve far more than any railing or "washing your hands of them" could ever do. If things are really bad, you may have to have a private pep talk with the president to get him back of the program chairman; and you may have to lend a helping hand for several days.
7. *Keep your patience, perspective, and adult point of view.* At all times the successful sponsor must refrain from meeting adolescent behavior or lack of behavior with equally adolescent actions. You have to realize that irresponsibility, indifference, haphazard and lackadaisical performance and organization are not transformed overnight into more desirable qualities. You have to keep your patience and control your desire either to pitch the whole thing over or to do it yourself. Instead you need to use the old conference technique to arrive at some constructive ideas and to put them into effect. Then when the group has come through successfully, you compliment it sincerely on the wonderful job "it" did. It did, too, thanks to your effectiveness as a sponsor.
8. *Help the club "fit" in.* The sponsor representing administration has a responsibility in seeing that the club and its activities fit into the over-all school policy in objectives, organization, and operation. It is your responsibility also to be concerned with whether or not the

they can so that the teacher will be able to 'make' time for extra class activities

- 4 The possession on the part of the teacher of certain personal qualities—stamina and vitality, enthusiasm insight, initiative, patience, a superb sense of humor, adaptability zest for living, ability to discipline confidence a very thick skin and a genuine liking for working with people—especially pupils
- 5 A knowledge of adolescent psychology and an understanding of adolescents of basic counseling and guidance principles, and of rudimentary techniques for sponsoring activities

You can refine and enlarge upon the foregoing qualifications and techniques until you have a good list of specifics for yourself as a club sponsor. If you are a brand new teacher, sponsoring a club for the first time or if you are a more experienced teacher who wants a personal check list, such a list should prove helpful

CHECK LIST FOR CLUB SPONSORS

- 1 *Learn about the group you are going to sponsor* The sponsor needs to find out many things (a) Why did the students organize a club? (b) What are their objectives? (He may need to help them find a worthy one or two) (c) Why do members join? Who joins? (d) How does the club operate? (Is it democratic or dominated by a few leaders?) (Frequently the best leaders are not elected to office Why not? The sponsor needs to find out who these unelected leaders are and to put them to work)
- 2 *Get accepted by the group* A sponsor who has not gained the group's acceptance as its sponsor will accomplish little that is desirable. About the best way to get accepted is to let the group know that you are genuinely pleased to become the sponsor of the club in fact you are downright delighted. Let them know that you are all for them.
- 3 *Be enthusiastic about the club and its accomplishments* If the club hasn't accomplished much to date the sponsor certainly isn't going to dwell on that lack of accomplishment—or even point it out. You turn your attention and the members to the wonderful future that is always before them. The morale a sponsor can build up is limited only by his own interest and enthusiasm. That statement should not be interpreted to mean that the sponsor overdoes his enthusiasm and does all the work. But you should root fervently and loudly for those who are doing it. Club members need the sponsor's interest much more than they need his ideas and brawn.

4. *Be friendly and good-humored.* A sponsor should never get in a dither (outwardly at least). Nor should you drive or nag. Your job is to lead.
5. *Learn to say "No" gracefully.* No group of students likes to be run, or held down by an adult. Yet the sponsor has a responsibility of seeing that the group operates within limits. The wise sponsor learns to ask questions when it is time for someone to say "No." "Do you suppose that would reflect upon the club's fine reputation? Would that give us a black eye with the custodians?" (Or with the principal? or with some other department? or with the community? Whichever the case may be.) The questions put the decision up to the students. They will say "No" to themselves in the majority of cases; and if they don't, it could be that the questioning did not skillfully pinpoint the reasons why a "No" needed to be said.
6. *Help the group to come through with flying colors.* The sponsor needs to be alert when things bog down, but he must steer a careful course between either "taking over" or "sitting down" on the job himself. You learn to say such things as "This club has such a splendid reputation for putting on good assembly programs that I know this term's will be a success." (Even if at the moment it looks like a fizzle.) The compliment and the vote of confidence it carries will achieve far more than any railing or "washing your hands of them" could ever do. If things are really bad, you may have to have a private pep talk with the president to get him back of the program chairman; and you may have to lend a helping hand for several days.
7. *Keep your patience, perspective, and adult point of view.* At all times the successful sponsor must refrain from meeting adolescent behavior or lack of behavior with equally adolescent actions. You have to realize that irresponsibility, indifference, haphazard and lackadaisical performance and organization are not transformed overnight into more desirable qualities. You have to keep your patience and control your desire either to pitch the whole thing over or to do it yourself. Instead you need to use the old conference technique to arrive at some constructive ideas and to put them into effect. Then when the group has come through successfully, you compliment it sincerely on the wonderful job "it" did. It did, too, thanks to your effectiveness as a sponsor.
8. *Help the club "fit" in.* The sponsor representing administration has a responsibility in seeing that the club and its activities fit into the over-all school policy in objectives, organization, and operation. It is your responsibility also to be concerned with whether or not the

club has adequate space for its meetings and projects and to see that the most suitable meeting time possible is secured. As adviser to the group it is your responsibility to see that it stays within bounds—though the smart adviser will get the group to be its own disciplinarian in such instances as warrant self- or imposed discipline.

- 9 *Guillotine or smelling salts?* Frequently a sponsor asks these questions. Should a club ever be killed? Or should a languishing lackadaisical club be salvaged? The answer is 'Yes' to both queries. The trick lies in knowing *when* to kill or revive the club.

Before doing either, a rather thorough review of the constitution and of the case history of the club should be made. Look at the constitution carefully. For what purpose was the club organized? Is there still a need for it to function? If not, small wonder that the club isn't prospering. Kill it, and quickly. Simply have a meeting of existing members and vote the club out of existence. If there are no active members surviving to do the job, the sponsor can undoubtedly obtain some administrative action to put the nonfunctioning organization out of existence. Club sponsors should be admonished never to continue a lifeless organization purely for sentiment's sake or because they lack the courage to wield the axe.

Before the axe is lowered, however, a careful study of the entire case history should be made to determine whether or not there is any indication that a substitute organization is needed. To substitute a vitally useful club for a dying one is far more constructive than merely to wipe out the old one. On the other hand, if the evidence supports the idea that the club's effective functioning would fill a need and that the club does have a clearly defined reason for existing, the sponsor and club members should try to discover the reason for its failure to function properly.

Why doesn't it spark? Has the club had lackadaisical or indifferent sponsors? Has it had weak leaders? poorly planned programs? lack of adequate financing? a poor meeting time? lack of a proper meeting place? Any or all of these factors in varying combinations may be responsible for the ineffectiveness of the club, once the trouble spots are located, remedial action can be taken.

SECTION 4



THE CLUB CONSTITUTION

If a club is to function effectively, it needs a clear-cut, concise constitution. The constitution serves as the basis for both organization and procedure. Unless a club can come through with a simple, meaningful constitution, it probably should never have been organized in the first place.

THE CONSTITUTION

The constitution should state the reason for organization. Unless the club exists for some purpose, why exist? Some schools adopt a policy of screening organizations through purpose or function. If a new club is shown to duplicate the function of some already existing club, the new club is not chartered or allowed to come into existence unless need is shown for the duplication of function.

The constitution states the rights and privileges under which the club operates. This is a *must* for effective operation. It is also a protection for the sponsor in that it says "No" for him many times. "I don't think we can do that, Bill," says the sponsor to the president, "Doesn't our constitution state clearly that—" And that settles it.

The constitution fits the club into the over-all school pattern. It also fits the club into the state and national picture as well, if the club is affiliated with state and national organizations.

THE BY-LAWS AND THE CONSTITUTION PROPER

Those charged with the responsibility for drawing up a constitution and by-laws for an organization often get confused between

the purpose of the constitution and the by-laws "Why have both," they say "Do we really need both? Just what is the difference?"

Generally speaking, the main difference is this. The constitution contains the broad over-all general pattern of procedure and is less easily changed than the by-laws, which contain the details. Properly drawn up, the constitution with its broad rights and powers does not have to be changed to take care of minor changes in circumstances. A change in by-laws will suffice. Normally, the by-laws contain the rules governing the duties of the officers, authority for expenditures, and other such details necessary to the everyday functioning of the club.

The by laws are the everyday rules of conduct laid down for the club. They are the "road signs" that designate clearly the manner in which the club shall travel down its road of progress. Like all road signs, they can be changed without too much trouble should conditions, which they were set up to govern, change. To leave a by-law in operation after it no longer fits the situation is like having a "Slow, Narrow Bridge" sign up after the bridge has been widened. By laws should be changed whenever change will result in more meaningful action.

By way of explanation, let's take an exaggerated example to show the difference between constitution and by-laws and the reasoning back of these differences. The Constitution of the United States states that Congress shall have power to levy and collect taxes. The constitution of your club says that members shall pay dues. The laws of our country, which in a general way might be likened to the by-laws of a club, give the details of what taxes shall be levied, how much, etc. They change frequently as any taxpayer knows—especially income tax laws. Citizens would be in a pretty legislative pickle if the Constitution had to be amended every time the tax laws were revised. If the Constitution were changed every time a change in laws was effected, we would soon have no idea of the rights, privileges, and powers that the Constitution originally granted.

Now, in a very simple club, it might be quite all right to state in the constitution proper that dues shall be 50 cents a term. Let's see what happens if it becomes necessary to raise those dues to 60 cents. Probably the constitution states in another article or

section that the constitution may be amended by a two-thirds majority. Getting two-thirds of the members to be present will not be a terrific chore, if you announce a "bang-up" program or let word get around about the wonderful "eats" at the next meeting. The difference between amending the constitution and changing the by-laws in a small, closely knit organization is not really a big one. If the constitution had stated that members are to pay whatever dues the active members voted to assess themselves each term, not exceeding \$1, and the by-laws stated that members should pay 50-cent dues until they vote to change the amount, only a majority—instead of two-thirds—of the members would have had to be present to change the amount of the dues.

Another case in point, an organization looks more stable when the constitution remains stable. Still another point in favor of having a constitution and by-laws might be "That's the way it is usually done"; and for that reason, it is good training for future participation in organizations. That might be a good reason; but just because a thing is traditionally or usually done in a certain way does not mean that it should continue to be done that way unquestioned. The club should construct a constitution and by-laws that best fit its particular needs, rather than copy some form because it is "correct" from a parliamentary standpoint. The simpler the club's constitution can be kept and still be an effective basis for both organization and operation, the better.

What Goes Into a Club's Constitution. A brief outline of a simple constitution might include the following divisions.

- Article I Name
- Article II Purposes
- Article III Membership
- Article IV Dues
- Article V Meetings
- Article VI Officers
- Article VII Committees
- Article VIII Rules of Order
- Article IX Amendments
- By-Laws

There is no hard and fast rule about what comes first. The above outline is one logical arrangement, but it may be logically varied,

as may be observed in the sample constitutions of actual clubs that follow. Some are stronger in one section than others, some are better in others. A careful analysis of several 'workable' constitutions will help those charged with writing their club's constitution to incorporate the strong features and to avoid the weaknesses of the samples studied. As further help, it would be well to study these constitutional booby traps that Davidson¹ has listed. Some of them do not apply on the club constitution level but most of them do.

CONSTITUTIONAL BOOBY TRAPS

Before submitting its final draft a constitution committee had better review the following check list to make certain that it has not set any booby traps in the society's course.

- 1 The term of each officer extends until his successor is installed.
- 2 Provision is made for filling vacancies in the event that an officer dies, resigns or becomes disabled prior to the regular end of his term.
- 3 Election of officers is by plurality vote (whoever receives most votes is elected) and not by majority vote. Or, if majority vote is desired, the provision may be that the successful candidate needs a majority of the marked and unmarked ballots also. If this is done, provision should be made for runoff elections or for dropping the low score candidate.
- 4 Meeting dates are not spelled out but a minimum number of meetings is indicated.
- 5 Provision is made for calling a meeting by petition of a certain number of members if the officers fail to do so.
- 6 There is clear assignment of operational authority in the intervals between meetings.
- 7 A built-in method exists for amending the constitution. If the society meets more often than once a quarter, the time taken to amend the constitution should not exceed three months.
- 8 Provision is made for omitting an annual meeting or convention during war periods or other times when travel is difficult, with perhaps permission for necessary action by an executive body, subject to postal ratification or instructions from membership by mail.

¹ Henry A. Davidson *Handbook of Parliamentary Procedure* (New York: The Ronald Press Company, 1935) pp. 200, 201, 202.

- 9 The statement of purposes and objectives of the organization is sufficiently broad, so that matters only indirectly related to it may be considered
- 10 A realistic quorum rule is adopted Few organizations can expect more than forty or fifty at an ordinary meeting If the membership role includes a thousand names, a 10 per cent quorum rule (requiring an attendance of one hundred) would be unrealistic Some sort of quorum rule should be written into the by laws If no rule is spelled out, the general parliamentary principle applies a majority is a quorum In many organizations, it is impossible to expect a majority of members to attend every meeting Thus the organization would be paralyzed unless a workable quorum rule is detailed in the by laws For the executive board or similar body, a majority should be a quorum
- 11 The draft has been fine combed for the auxiliary verb "shall" and the "shall" is removed wherever it can be deleted without threatening the sense of the sentence
- 12 If no fixed meeting date is provided, the constitution (or by laws) requires that notice of each meeting be sent to every member
- 13 Provision is made for admitting new applicants to membership The constitution or by laws make some reference to eligibility requirements and the process of admission A secret written ballot is required routinely
- 14 Provision is made for dropping a member from the rolls of the society for nonpayment of dues, and, under proper safeguards, for unworthy conduct
- 15 The nominating committee, if any, is not required to nominate more than one candidate for each vacancy
- 16 Authority is given somewhere in the constitution or in the by laws for the hiring of salaried staff personnel
- 17 Authority is given somewhere in the constitution or in the by-laws for some officer or group of officers to speak in the name of the society in emergencies
- 18 Provision is made for some textbook or reference manual of parliamentary procedure as an authority on procedure or practice

Some Sample Constitutions. The following sample constitutions include those of two national business clubs or fraternities, Pi Omega Pi and a chapter of FBLA, and a local business club whose constitution was written for the club at a time when it was not affiliated with any national organization

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¹ Henry A. Davidson *Handbook of Parliamentary Procedure* (New York, The Ronald Press Company 1955). pp 200 201 202

- b. *Associate membership* of Pi Omega Pi shall consist of those who were active members while in college and who have withdrawn from college before graduation.
 - c. *Alumni membership* of Pi Omega Pi shall consist of graduates of colleges and universities who were active members while they were in school and of those who graduated before a chapter was established in their institution, but who, since they attained the scholarship standards while a student, have been elected by the local chapter to membership.
 - d. *Honorary membership* in Pi Omega Pi may be conferred upon members of the business-education faculty or other persons in the local community who the local chapter believes to be worthy of membership. Election to honorary membership shall be with the approval of the National Council and each chapter shall be limited to one member during each year, the privilege becoming cumulative. The national dues are to be paid by the chapter initiating the honorary member. Persons of national reputation may be recommended for honorary membership by the National Council. These persons will be initiated at a national delegate meeting.
2. The election of members shall be handled as follows:
- a. Each chapter shall have a membership committee composed of three members appointed by the president. The duties of this committee shall be to investigate and present names of candidates for admission to Pi Omega Pi.
 - b. The names of the candidates recommended by the committee on membership shall be presented to the chapter and voted upon at a regular meeting at which there is a quorum present.
 - (1) Each candidate must be voted upon by secret ballot and must be pledged before being initiated to full membership.
 - (2) A three-fourths majority vote of the members present shall be necessary to elect a candidate to membership in the fraternity.
 - c. Members may be dismissed for cause.
3. No more than one chapter shall be organized or admitted to membership from one college or university.
4. Chapters shall be named in order of the Greek alphabet according to date of admission.
5. Worthy membership in any chapter shall entitle one to membership in any other chapter. The chapter in which the member was ini-

NATIONAL CONSTITUTION OF PI OMEGA PI
(Officially approved by National Student Delegate Convention,
December 1948)

ARTICLE I

Name

The name of this organization shall be Pi Omega Pi

ARTICLE II

Purpose

- 1 To establish and direct chapters of Pi Omega Pi in colleges and universities engaged in business teacher training
- 2 To create a fellowship among teachers of business subjects

ARTICLE III

Aims

- 1 To create and encourage interest and promote scholarship in business education
- 2 To aid in civic betterment in colleges and universities
- 3 To encourage and foster high ethical standards in business and professional life
- 4 To teach the ideal of service as the basis of all worthy enterprise

ARTICLE IV

Membership

- 1 Membership in Pi Omega Pi shall be classified as active, associate alumni and honorary
 - a *Active membership* of Pi Omega Pi shall consist of those who are enrolled in college as bona fide students who have met the following requirements
 - (1) Each candidate must have expressed an intention of becoming a teacher of business subjects
 - (2) Each candidate must have completed with superior rating fifteen semester hours in education and business subjects and have at least a medium standing in all other college subjects
 - (3) Each chapter shall set a standard for measuring superior and medium scholarship and shall submit this standard to the National Council for approval

ARTICLE IX

Amendments

1. Amendments to this constitution shall be made only at a national convention by a three-fourths vote of the accredited delegates. Such proposed amendments must have been submitted to the various chapters at least ninety (90) days in advance of the national convention.

SAMPLE LOCAL CONSTITUTION AND BY-LAWS FOR AN FBLA CHAPTER
CONSTITUTION AND BY-LAWS OF
GREENSBURG (INDIANA) HIGH SCHOOL FBLA CHAPTER

ARTICLE I

Name and Purpose

Section A. The name of this organization shall be the Greensburg High School Chapter of the Future Business Leaders of America.

Section B. The purposes for which this organization is formed are:

1. To develop competent, aggressive business leadership.
2. To create more understanding and interest in choosing business occupations.
3. To strengthen the confidence of FBLA members in themselves and their work.
4. To encourage members in the development of individual projects and in establishing themselves in business.
5. To encourage members to improve their homes and community.
6. To develop character, train for useful citizenship, and foster patriotism.
7. To participate in co-operative effort.
8. To encourage improvement in scholarship and promote school loyalty.
9. To encourage and practice thrift.
10. To establish and improve standards for entrance upon store and office occupations.

ARTICLE II

Organization

Section A. The local chapter shall consist of students in the Department of Business Education at Greensburg High School, Greensburg, Indiana.

BUSINESS CLUBS

tated shall give notice of change of residence to the chapter to which he goes

- 6 New chapters shall be admitted by the National Council upon consent of three-fourths of the active member chapters.

ARTICLE V

Officers and Government

- 1 The officers of a chapter shall be president, vice president, secretary, treasurer, and historian
- 2 Both chapter and national meetings shall be conducted according to Robert's *Rules of Order*
- 3 Each chapter must adopt by-laws that are consistent with the national constitution and by-laws

ARTICLE VI

National Convention

- 1 A national convention shall be held every two years at a time and place decided upon by the National Council
- 2 Each chapter may send one or two delegates to the national convention, but each chapter will be entitled to two votes

ARTICLE VII

National Administration

- 1 This fraternity shall have a National Council composed of the immediate past president and the following officers to be elected at the national convention president, vice president, secretary-historian, treasurer, organizer, editor, and student representative
- 2 In case a vacancy occurs in the office of president, the vice-president shall automatically become president Should a vacancy occur in any other national office, the president shall be empowered to appoint some member of the organization to serve the unexpired term, with the approval of two thirds of the members of the National Council
- 3 The president shall be chosen from those who have served as members of the National Council

ARTICLE VIII

Revenue

- 1 Chapters shall collect an initiation fee of \$4 from each new member and forward that initiation fee to the national treasurer The chapters may charge such additional fees and dues as they see fit

4. Recite from memory the Creed of the Future Business Leaders of America.
5. Show that he possesses the employable qualities of promptness, alertness, co-operation, and dependability.
6. Receive a majority vote of the members present at a regular meeting of the chapter.

Section C. Supervisor Degree. Minimum qualifications for election.

1. Must have held the degree of "Assistant" for at least one semester immediately preceding election to the degree of "Supervisor" and have a record of satisfactory participation in the activities of the local chapter. (Charter members excepted.)
2. Must have satisfactorily completed at least one unit of instruction in business subjects and to have participated in a co-operative training program or school service program of a business nature, and be regularly enrolled in a business subject.
3. Be familiar with the purposes and programs of work of the state association and national organization.
4. Be familiar with the provisions of the constitution of the local chapter.
5. Be familiar with parliamentary procedure.
6. Be able to lead a group discussion.
7. Must have shown the proper attitude in all school subjects during the entire period of secondary-school instruction completed at the time of application for the "Supervisor" degree.
8. Must have participated in an outstanding way in activities for community improvement.
9. Receive a majority vote of the members present at a regular meeting of the chapter.

Section D. Leader Degree. Minimum qualifications for election:

1. Must have held the degree of "Supervisor" for at least one semester immediately preceding election to the degree of "Leader." (Charter members excepted.)
2. Must have satisfactorily completed at least one and one-half units of business subjects and have a record of participation in a co-operative training program or school service program of a business nature and be regularly enrolled in a business subject.
3. File a written statement signed by a local businessman or woman with the secretary of the chapter that he possesses the traits and attitudes that business is looking for in its field of endeavor.
4. Must be engaged in some activity of the chapter and responsible for the carrying out of the project or study.

ARTICLE III

Membership

Section A Membership in this organization shall consist of three kinds (1) active, (2) associate and (3) honorary

Section B Active Membership Any student who is regularly enrolled in a business subject or subjects in Greensburg High School is entitled to become an active member of the Greensburg Chapter of FBLA upon attaining the standards hereinafter listed and receiving a majority vote of the chapter membership at any local chapter meeting

Section C Associate Membership Following the graduation from high school a member automatically becomes an associate member

Section D Honorary Membership Faculty members, businessmen and others who are helping to advance business education and the FBLA and who have rendered outstanding services may be elected to honorary membership by a vote of a majority of the members of the chapter at any regular meeting

ARTICLE IV

Emblem

Section A The chapter emblems shall be emblems of the national organization

ARTICLE V

Membership Grades Privileges

Section A There shall be three grades or degrees of active membership based upon achievement and service to the school or chapter. These grades are (1) Assistant (2) Supervisor, (3) Leader. All assistants are entitled to wear the bronze emblem pin. All supervisors are entitled to wear the silver emblem pin. All leaders are entitled to wear the gold emblem pin or key.

Section B Assistant Degree Minimum qualifications for election

- 1 Be regularly enrolled in a business subject and have satisfactory and acceptable plans for a program of future study
- 2 Be familiar with the purposes of FBLA and the program of the local chapter (Charter members excepted)
- 3 Have a superior record of willingness to co operate eagerness to work eagerness to be of service to the organization, the school, and the community

BY-LAWS

ARTICLE I

Section A. It shall be the duty of the president to preside over all meetings of the FBLA chapter. The president shall appoint all committees and may serve as an ex-officio member of these committees.

Section B. It shall be the duty of the vice-president to assume the duties of the president in his absence or upon request of the president.

Section C. The secretary shall perform the duties common to the office, such as keeping an accurate record of the chapter and Executive Committee meetings. It shall be the duty of the secretary to keep the State Chapter Secretary and the National Executive Director informed concerning items such as the names of officers, meetings, progress on projects, and the program of activities. The secretary shall keep the National Executive Director informed as to the total number of members of the chapter, so that each member will receive his copies of the *FBLA Forum*.

Section D. The treasurer shall act as custodian of the funds of the organization, collect dues, and give financial reports at designated periods. It shall be the duty of the treasurer to send to National Headquarters the national dues for each member of the chapter not later than December 31, and immediately thereafter as new members are initiated. A list of members for whom dues are submitted shall accompany each report.

Section E. The reporter shall act as public-relations officer for the chapter. He shall see that news stories and photographs are delivered to the school paper, the local newspaper, the state chapter news bulletin, and the national *FBLA Forum*. He shall also co-operate with the school officials concerning assembly and radio programs.

CONSTITUTION

OF THE

"BUSINESS EDUCATION CLUB

OF M. S. U."

(MICHIGAN STATE UNIVERSITY)

PREAMBLE

Whereas we believe that a group of students of university standing can band themselves together for mutual profit and pleasure, we do hereby establish the "Business Education Club of M. S. U."

BUSINESS CLUBS

- 5 Must be able to speak forcefully and convincingly on some topic of local or national interest
- 6 Must be able to direct the work of others and to attend to the affairs of the chapter in a businesslike manner
- 7 Must demonstrate by test or otherwise a vocational competence in some field of store or office occupations

ARTICLE VI

Officers

Section A Officers of the Greensburg FBLA Chapter shall consist of the following president vice president, secretary, treasurer, reporter and sponsor, and they shall constitute the chapter Executive Committee. A teacher of business subjects shall assume the responsibilities of sponsor. Officers shall be elected each semester at a regular meeting of the chapter.

Section B This chapter shall have an Advisory Council, which shall consist of two or more honorary members and the business education teacher who has been elected to the office of adviser.

Section C Honorary members shall not vote nor shall they hold any office except that of membership in the Advisory Council.

Section D The president must have attained the Leader degree, and the vice president must have attained at least the Supervisor degree (Not required until chapter has been established for one year or longer.)

ARTICLE VII

Meetings

Section A There must be at least one regular meeting a month. Other meetings may be held at the discretion of the sponsor or president.

ARTICLE VIII

Dues

Section A The semester dues in the Future Business Leaders of America shall be 75 cents of which 50 cents a year shall be submitted to FBLA national headquarters in payment of the national dues (State dues are additional).

ARTICLE IX

Amendments

Section A Amendments submitted at a meeting will not be voted upon until the following regular meeting. A two thirds vote of the members present shall be required for its adoption.

Section 3. Election shall be the next to the last meeting of spring term and the officers shall serve one year. Nominations shall be made from the floor and voting done by secret ballot. Those running for an office must have been an undergraduate member of the club for at least one term.

Section 4. The Executive Board shall consist of the four elected officers, faculty advisors, and the chairmen of the standing committees.

Section 5. The advisors shall be selected from the staff by the members at any time deemed necessary.

ARTICLE V

Committees

Section 1. The standing committees shall be:

- a. Entertainment and Social
- b. Program
- c. Publicity

The above shall be appointed by the executive officers.

Section 2. Special Committees shall be appointed as the need arises.

ARTICLE VI

Meetings

There shall be at least three meetings a term.

ARTICLE VII

By-Laws and Amendments

Section 1. By-laws may be amended or added, and the constitution may be amended by a two-thirds vote of the members present and voting at any regular meeting.

Section 2 Any amendment or addition proposed at one meeting shall be tabled to the next meeting, and written notice shall be sent to all members one week prior to the voting.

DUTIES OF THE OFFICERS

(*Editor's Note:* These really constitute the by-laws though they were not so "labeled" at the time they were drawn up, which was a term or two after the original constitution was drafted. They arose out of necessity for a clarification of duties and responsibilities.)

President

1. Call executive meetings two weeks in advance of the regular meetings.

BUSINESS CLUBS

ARTICLE I

Name

The name of this club shall be the Business Education Club of M S U

ARTICLE II

Purpose

The purposes of this club shall be

- a To improve friendly relation between students and faculty
- b To consider vocational opportunities in the field of business education and its related fields
- c To improve teaching methods and courses
- d To meet and hear leaders and experts in business education
- e To encourage reading concerning business education
- f To arrange field trips in order to observe actual business education operations
- g To pledge our support to all recognized campus organizations and activities

ARTICLE III

Membership

Section 1 Students who are majoring or minoring in business education are eligible for membership. Optional membership is available for members of the Division of Business staff and business education graduate students

Section 2 Dues are payable within the first four weeks of each term. The amount shall be set by the executive board subject to the approval of the membership not to exceed \$1 a term. Optional members will pay dues at the same rate as other members. Dues will be spent to meet the purposes in Article II (and) subject to the approval of the membership. Any immediate and necessary expenditures may be made by the executive board without the approval of the membership.

ARTICLE IV

Officers

Section 1 The officers shall be a president a vice president a secretary, and a treasurer

Section 2 Their duties shall be those generally performed by such officers

In the cadet system, the officers move up through the hierarchy of positions, in some manner established for the particular organization, so that the more important executive positions are always filled by someone who has had training in lower positions. The vice-president from last year becomes this year's president, and so on.

This procedure is especially valuable if, in addition, the former president is retained in an advisory, ex-officio capacity for the term following his own presidency. Thus, the incoming president has not only served a sort of apprenticeship for his role of president, but he will have the benefit of seasoned counseling as well.

Frequently, school-paper and annual staffs employ some modification of this system to insure getting capably trained editors and business managers. Certain lodge organizations and professional groups also use this system successfully. Clubs could profit from such leadership-development procedures as well.

Disadvantages of the Cadet System. There are certain drawbacks to the cadet system that should be carefully weighed and considered before it is adopted. The club should decide for itself whether the advantages or the disadvantages are the greater in its particular case. On the disadvantage side of the ledger, two major objections must be listed: (1) It takes a long time to "work up" to the key positions, in most cases. (2) It keeps leadership concentrated within a given group for a relatively long time. Neither practice is entirely compatible with strictest democratic procedures. A third possible disadvantage is to be found in the fact that the cadet system sometimes promotes into top executive positions those who are incapable, even with apprenticeship training in lesser offices, of the higher caliber of leadership required of the highest officers. Where student leadership is definitely weak, however, a club could do much worse than to employ the cadet system for training and obtaining its officers.

- 2 Preside over all meetings
- 3 Co ordinate the activities of all committees

Vice President

- 1 Organize each year a membership campaign
- 2 Reserve the room for all meetings in advance of the meetings (one meeting each month)
- 3 Set up the chairs—circular as much as possible
- 4 Take care of ventilation and the door
- 5 Take care of obtaining refreshments for meetings
- 6 Distribute business education magazines and other materials at the meetings

Secretary

- 1 Take roll and keep minutes of all the meetings
- 2 Have a composite list of all students in business education
- 3 Keep a list of members on 5 x 3 cards

Treasurer

- 1 Collect and disburse all money
- 2 Give a financial report at each meeting

Publicity Committee

- 1 Put notices in the State News and announcements on the bulletin boards
- 2 Send notices of the meetings to the students and faculty
- 3 Make announcements in all business education and secretarial studies classes
- 4 Form a committee to help prepare and distribute announcements
- 5 The meeting notice shall contain the following information

a Date

c Day

e Program

b Hour

d Place

Program Committee

- 1 Plan the terms calendar in advance
- 2 Introduce and care for the speaker
- 3 Write thank you letters to all program participants

DEVELOPING STUDENT LEADERSHIP

One of the most effective ways to develop student leadership is through the use of the cadet system of officers

activity," this pattern for a club program is adaptable to practically any kind of meeting. Thus the basic pattern evolves as:

10 minutes of fun

25 minutes of purposeful activity

10 minutes of planning

Any program committee and any sponsor will, of course, want to vary this basic plan from time to time; and that is good. Variety is indeed the spice of life—and of club programs. But, too often, unless there is a basic plan, the variety degenerates into meetings where nothing much happens.

PLANNING THE PROGRAM

Good Planning Is "Planned." Good planning is no accident. One of the most responsible positions held by any club member is that of Program Chairman. One of the sponsor's biggest responsibilities is helping the program chairman come through. As always, how much the sponsor must help will depend on how much practice in democratic participation and leadership the group and especially the program chairman have had.

Good Planning Takes Time. Frequently the program committee falls down on its job simply because not enough time is given to the job. If programs are to have merit and interest for the group for which they are planned, there must be time for discussion, for re-evaluation of suggestions, for contacting of resource people, and for getting suggestions from the group itself. This will entail several meetings at least of the program committee. Definite times should be scheduled for meetings of the program committee with definite and specific goals of accomplishment to be attained at each meeting; otherwise, the complaint begins to be voiced, and rightly, that "We meet and meet, but we never get anything done." To avoid such a state of affairs, the wise sponsor will have a pre-planning session with the program-committee chairman before the actual committee meeting occurs. Together they will review the things that they can reasonably hope to accomplish at a given meeting. The program chairman makes a list of these things. The sponsor and the chairman discuss the fact that it will probably be necessary for the chairman not only to

SECTION 5



CLUB PROGRAMS AND ACTIVITIES

Perhaps nothing is as essential to the aliveness of a club as well-planned, interesting programs and purposeful activities. Or conversely stated, perhaps nothing causes club members to lose interest more quickly than to attend poorly planned club meetings where nothing happens. The best insurance for first-rate meetings is a twofold attack covering a term's or year's calendar of main events and a carefully worked out detailed plan for each meeting fitting into this over-all plan. Several years ago, Michael Trent² outlined some excellent club meetings. Moreover, he set up a pattern for a good club meeting.

Every club should have three parts: some play, so members will want to attend; some production practice, to make the meetings worthwhile; and some planning, to give the club a definite purpose.

It isn't always necessary that the parts follow that sequence, but it is wise to put the fun first, so that members hurry to the meeting. And planning is the heart of the club, so, to keep everyone to the end of the meeting, smart officers schedule the planning for last of all.

This means, if you transcribe it into a 45-minute program for the January meeting of your business club, that you could enjoy a game for 10 minutes, some kind of purposeful business practice for 25 minutes, and 10 minutes for your planning session.

If the central section of that plan is translated more broadly into 25 minutes of "purposeful activity in line with the club's

² Michael Trent, *The Gregg Writer* (now *Today's Secretary*), January through April, 1950.

Good Program Planning Investigates a Variety of Source Materials. The program committee that collectively drops its head in its hands and moans, "But there isn't anything new or interesting to do this year. We've done everything," just isn't using its collective head. There are so many interesting and worthwhile to the-group things to be done every year, that the headache should come, not in thinking up things to be done, but in trying to narrow down the possibilities to those that can be squeezed in. The program committee could well start off with a thought-provoking list such as this.

POSSIBLE SOURCES OF PROGRAM MATERIALS

- People we would like to hear (guest speakers, panels, advisory committees)
- Places we would like to visit (field trips within the community, colleges, radio and TV stations, shops, etc.)
- People we would like to interest (possible recruitments, public relations)
- Services we would like to perform (helping the school or department at convention or special meeting times, furnishing clerical and stenographic help to charitable drives, etc.)
- Skills and procedures that we would like to perform better (special meetings, especially sectional meetings, can be used for skill improvement sessions)
- Events we would like to sponsor (all county business club banquet, radio broadcast over nearest local station, TV telecast, etc.)
- Special social events

Each of the items on the list lends itself to further breaking down. Take the topic 'People we would like to hear,' for example. Almost instantly it seems to divide itself into people in business within the community, people employed in large industries, people employed in small businesses, professional people within the community, people on the faculty, people who are scheduled to visit the school or community within the year, and people (students) either within or outside the club.

Such skeleton lists could be duplicated and submitted to the group's membership after an initial planning session by the committee, with the request that the individual members jot down brief suggestions of specific places, people, events, etc., that might

state the objectives at the beginning of the meeting, but to bring the group back to these objectives from time to time if anything purposeful is to be accomplished at the committee meeting. He may have to say things like, "That is a good point you are raising, Jack. I think it is something that we should consider—but it probably would be better to discuss it at some future meeting. Today we are meeting for the express purpose of . . ."

When the business of the day has been accomplished or needs only to be brought to a head, the chairman may need to say, "We met today to do these three things . . . Have we taken care of all of them? If not, can we dispose of the remaining items quickly? Usually such reminders, pleasantly put, will bring a group back to the matters of first importance."

If the committee is to accomplish anything of worth, it should never "just meet" to plan the programs for the year. There should be definite questions for discussion, definite ideas to be explored, and definite procedures to be undertaken.

Good Planning Is Done Reasonably Far in Advance. If the program committee is to do an effective job, it must devote not only enough time to the task of planning and setting up programs, but the planning must also be done ahead of time. Frequently a whole year's program may be planned the preceding year or term, and not infrequently long-range programs are set up to run over a period of years. All too frequently the complaint is heard, "Why didn't we think of that sooner?"

Good Planning Results in a "Calendar of Events" or Yearbook. While planning the events that go into a yearbook or calendar of activities takes much preplanning and the securing of commitments far in advance, it is well worth the effort. Perhaps no other single device is as effective a "welder" and "spur" to a group as is a copy of an attractive yet simple yearbook in the hands of each member. The business club—with its ready access to duplicating machines, its "know how" of setting up attractive pages, of making masters and stencils, of illustrating, of running off copy, and of collating—is in an enviable position when it comes to the actual production of a simple yearbook with enough copies for each member.

pen. It takes exchange of ideas, ferreting out of information, telephone calls, "leg work," adjusting of schedules and meeting times, rebuffs and reminders, and follow-ups. Good program planning calls for much adroit and subtle training in leadership on the part of the sponsor. It takes patience on his part to help the program committee do the job rather than to do it for them.

be further considered. A brief comment as to why the person, place, or event would be of value could be added. With such skeleton lists before them to stimulate thinking, the group members will usually come through with a variety of leads for the program committee. The difficulty will come, as mentioned before, in narrowing down the choices.

The wise and thoughtful program committee will make a list of possible program suggestions for next year's activities from those suggestions that could not be carried out this year. No stockpile of ideas or left over source materials for programs should be discarded lightly.

Good Program Planning Gets Suggestions From Outsiders. Along with enlisting the aid of the group's membership in getting ideas for programs, the program committee should not overlook the possibility of gleanng ideas from those outside the group. Parents, businessmen, members of other clubs (especially business clubs in other schools), service and civic clubs within the community—all provide fertile fields for idea reaping. Program committee members should not feel hesitant in approaching outsiders with their problem of program planning. The majority of those individuals just mentioned will be delighted and flattered to be asked for ideas—even if they haven't any specific contribution to make at the particular moment. And if enough outsiders are consulted, some ideas are bound to be forthcoming.

As a public-relations medium for the club, this discussion of its future programs simply cannot be overlooked. A businessman whose suggestions concerning club programs have been elicited has a vicarious interest in the club's happenings and success, which he would not have had otherwise. A business club in the neighboring town's high school (the one that is the arch rival in sports) is sure to be both flattered and pleased by having been asked for suggestions. Frequently such club exchange of ideas and programs can result in an amazing improvement in friendly feelings between the students within the two schools—feelings that unfortunately have been anything but improved by intense rivalry in sports.

Good Program Planning Is Sheer Hard Work. Make no mistake about it, good program planning is not easy. It doesn't just hap-

sound *k* stands. You'll have fun with *m*, *e*, *ch*, *d*, *i*, *s*, and a few others, spelled all on one beat!

For typists, you can call for different parts of the machine. (That will make them study those charts in the text!)

For bookkeepers, try items on the balance sheet or on the profit and loss statement.

For more general use, try nouns, starting each succeeding noun with the last letter of the one just named. You can use nouns chosen from some special category or choose them at random. Try rhyming words, too.

Instead of awarding prizes at each meeting, it adds zest to carry the scores for a convenient number of meetings, with the losers paying off with a party or by performing some "drudgery" task at the end of the period.

Part Two: Program Proper. Outline a club handbook! This may sound like a prolonged and inactive session to you, but it really has the makings of a real program—and a much-needed one. It can be worked out either as a panel discussion or as a group discussion. Like all good program leaders, the teacher and club officers should have things well lined up in advance, with a rather definite idea of just what should go into the handbook.

Nothing gets a club off on a surer footing than having a year-book in which are listed such things as: purpose of the club; constitution and by-laws; names, addresses, and phone numbers of the members and officers; program topic and program chairman for each meeting; special events; long-range projects.

Part Three: Planning. Planning may take the form of a brief business meeting. In addition to the reason previously given for having planning last, another reason is that it prevents the business meeting from dragging out and using up the program time; also it puts the doing of what's planned in the immediate future.

For this meeting, the new planning will probably consist of appointing several committees to carry out the various jobs connected with getting the handbook in final form. Don't be afraid of dividing responsibility into many small segments; let some one person be responsible for each particular job to be done! For example, don't have three people responsible for getting the front cover made; have one person responsible for getting it on a stencil;

SECTION 6



SOME SUGGESTED CLUB PROGRAMS

In the initial stages of a club's development, ready-made helps have a definite value. They serve as starting points for the group, which might be overwhelmed with the task of working out programs in detail in advance. For that reason, some simple club programs are presented here. It is not to be expected that any club will follow these to the letter, but it is hoped that it will be seen that these simple things can be used for effective and interesting programs—programs that are fun, both to plan and to participate in.

MEETING ONE

Part One: Curtain Raiser (10 minutes of fun). Try variations of *Rhythm Fun*. This game is much less juvenile than it sounds. Have members seated, away from desks, so that they can readily clap their hands. Seat them in teams. The rhythm goes like this, in a 1-2-3-4 beat. Smack hands on legs above knees twice (*one, two*), clap hands together in front of chest (*three*), snap fingers overhead (*four*). At the count of four, the leader calls out some key word, as a problem, without losing the rhythm. Someone on the opposite side must respond with the correct answer on the next count of *four*—without breaking the rhythm.

If all your club members are shorthand writers, for example, start out with a brief-form checkup. The starter begins, "Clap, clap, *k*," (simultaneously called with the finger snap on the count of *four*). "Clap, clap, clap, *can*," shouts the first person on the opposite team, giving the word for which the shorthand

to handle narration during the action is the "freezing" stunt I saw in an opera last summer. Everyone in the chorus and background "froze" just as he was, while a bit of unrelated action was interpolated against this "frozen" background.

Try it—your students will love "freezing" with their mouths half open or with their hands raised, or rising halfway from a chair to make a motion while the narrator takes over with a "Hold it!" and then explains what just happened. When he says "As you were" or "Thank you," everybody unfreezes.

It would be fine to end the session by handing out duplicated streamlined rules of parliamentary procedure for the practices just dramatized.

Part Three: Planning. The program that has just been given would make an excellent assembly program or a "guest performance." Plan to present the dual skits to some group—the whole school, some club, the PTA (how most of them would welcome it!) before the next meeting of your own club, if possible. Take along your "give away" summaries, too.

MEETING THREE

Part One: Curtain Raiser. Try *Office Alphabet*, which is a variation or a combination of anagrams, crossword puzzles, acrostics, or what have you. This one calls for pencil and paper and can be played in teams. It is apt to run more than 10 minutes unless you keep each problem short.

Give everyone a pencil and a duplicated game sheet with four columns. The first column is headed *Word*, and in this column you type in a vertical line the letters of a word or some other set of letters, like F, B, L, A. The other three columns are headed *Office Job*, *Office Equipment*, and *Office Supplies* (two columns make the game shorter). More than one game or problem can be put on one sheet, of course, in case you would like to play this game more than once in different or in subsequent meetings.

The object is to fill in appropriate names or words in each column parallel to the letters at the left, each insertion beginning with the letter at the left. The first row on someone's paper, filled in, might read "F": "filing," "filing cabinet," and "fastener," for example.

another one responsible for getting the colored paper, and a third person responsible for running it off on the mimeograph

MEETING TWO

Part One. Curtain Raiser. Play Adverbs. which is an adaptation of an old friend, *Coffee Pot* Send one person from the room (or a whole team if you are using teams) The remaining group decides on some adverb, such as "slowly," "painfully," "stupidly," etc The returning person or group, trying to guess or deduce the adverb, calls out some verb or action For example, someone calls out "Type!" The adverb group has to go through the motions of typing in the manner of the adverb chosen Allow the guessers either so many guesses or so many seconds Score five points for right guesses, three points for acceptable synonyms Perhaps you can penalize one point for each wrong guess if you want really to have fun!

Part Two Program Proper. Streamlined Parliamentary Procedure Show me the club that couldn't benefit from such a program! How about stripping Robert's *Rules of Order* down to the bare necessities for your club procedures and then dramatizing them by brief skits on "How Not to Conduct a Meeting" and "How to Do It"

It will probably be best to have a narrator for the skits Let him announce the meeting of the "Robert's Rules Are Rubbish Club", then let such a club hold a sample meeting (This one is easy to work up!) Have the narrator point up how grave are some of the club's weaknesses of conducting a club, despite how funny it looks to the audience

Next, have a meeting of a "Robert's Rules Rule Club," in which the group transacts the same business the first club tried to handle Include only such things—such streamlined procedure—as you will need in your own club's meetings Probably this will include (1) Calling the group to order, (2) Reading of minutes and approval, (3) Calling for old business, discussion, and disposal, (4) Calling for new business, discussion, and disposal (5) Tabling and sending to committee, (6) Closing of a meeting

You can have the narrator point up procedures at intervals during the skit or afterward A clever and effective technique

marks, pictures of various makes and models of typewriters, calculators, adding machines, transcribing machines, and so on. Number the illustrations. Have students pass by the display and identify in writing as many names as they can in a specified time interval. Allow 1 point for each correct identification.

Part Two: Program Proper. "IQ" suggests that it is time to brush up on something or other. Make this an "Improvement of Skills" program. Do some salesmanship skits, if selling is your line, pointing out good and bad techniques. If you have shorthand writers for members, have a shorthand "jive" session, taking down in shorthand words to popular records.

Have a "Junior Executives Dictate," if you have potential dictators who need practice on using dictating equipment. If you have both dictators and secretaries, combine them in a "bang-up" practice session. You can pair off dictators and secretaries and work out a progressive rotation affair for extra practice, if you wish.

This might be a good session for typing or shorthand students who are working or practicing for awards. The D.E. group might have a "bundle-wrapping" race in preparation for holiday jobs.

Part Three: Planning. The planning will undoubtedly have to do with putting the skills just practiced to some immediate use. This may include finding some Christmas selling jobs for the salesmanship group; finding out when the actual awards tests will be taken by the typists; typing envelopes for the office or the alumni (if the group practiced chain feeding of envelopes); or continued extra "jive" or radio sessions or coaching sessions for the shorthanders.

MEETING FIVE

Part One: Curtain Raiser. In this meeting, try a "Wits Sharpener" quickie. You start out with "Why Is Harold Like a Table?" Maybe the answers come back like this: "Because he's strong," "Because he's square," "Because he's steady." Allow no more than 15 seconds for each query.

Compare individuals with equipment found in the office or with items found in some occupation connected with the club. "Why Is Ray Like a Lamp?" "Because he's bright!" Be sure that you start

Time this filling in, allowing barely enough time for getting the words down. Then have somebody begin reading his list. When he calls out "filling," everyone who filled in the same word shouts "Yes", and each one receives a score of 3 points.

Ask each person not accounted for by the "Yes's" to read his first item. All identical fill-ins net the writers 3 points, any *unduplicated* fill-ins earn 5 points for the writer. Blanks score no points, of course.

You can use any word in the first column and anything across the top. For a D E club, you might have column headings "Found in Men's Furnishings," "Found in the Notion Department," etc.

To make the game general, tie it in with seasonal or school activities, for example, 'T-h a-n-k-s' for "Thanksgiving," with column headings "Things to Eat," "Things to Wear to the Game," etc.

Part Two. Program Proper. If you tie in the above game with your club activities or objectives, it is a natural lead for a program on "What's New in Office Machines," "Carcers in Salesmanship," "History of Typewriters," etc. Planned ahead, any one of these could be dramatically presented in any one of the following ways: Demonstrations by salesmen, businessmen, or club members, descriptions or skits, accompanied by illustrated literature or charts concerning some new machine that some club members have investigated.

Part Three. Planning. It's probably time to plan some money-making activities. The club handbooks probably will have circulated around school, so that it should be easy to get some business from other clubs or organizations in town, who want similar handbooks. If yours is a nontyping club, your group could do a first-class promotion job, getting the business and hiring a couple of operators, at prevailing student rates, to do the production work for you.

MEETING FOUR

Part One. Curtain Raiser. "What's Your Machines IQ?" (Or your "Textbook Author IQ?" or your "Typewriter Parts IQ?" or any IQ you can think of that fits.) This game calls for pencil and paper again.

For "Machines IQ" cut out and mount, without names or trade-

his teammates guess what he is drawing, they shout the word. Give 5 points for each correct shout (points score only for the first team giving correct shout). Deduct 1 point for each incorrect shout if you want to cut down on "jump-the-gunners."

Continue down the line until each person has had a turn as artist. Repeat turns if there is time. Words written on paper by leader can be varied to fit situation, season, and so on.

Part Two: Program Proper. Regardless of the type of club, it is always good to have an etiquette program. What type of etiquette to stress will depend on the type of club or on what is coming up in the school calendar. Your program may be one the whole school needs to see.

You could have a narrated pantomime of proper and improper conduct in the library. You could dramatize a series of short skits on any of the following: table manners for the junior-senior banquet; how to ask a girl for a waltz at a dance—and how to get rid of her after the number; "helps" for getting asked to dance (there are a few); lunchroom behavior; a series of introductions; courtesy at home.

Part Three: Planning. Again, you have the makings for excellent copy for school and local papers. This would also make an excellent service brochure for distribution to the whole school; perhaps the script could be duplicated and distributed for use in homeroom programs.

If your school isn't too large, try stuffing a colored-paper insert of your material in the next issue of the school paper. The program itself should certainly be repeated before some other group; in fact, you again have a radio, assembly, or PTA program all ready to go.

Funny thing, isn't it? If you make each club meeting dramatically interesting, you're ready to take a bow before any kind of audience almost any time. It's as easy as that!

with good sports who can take it. Because everybody loves self-analysis, this one is sure to be entertaining.

You can vary the comparisons by comparing with articles of clothing, foods, or seasonal objects. You can work in teams with just a little planning, but be sure you don't sacrifice the speed of the game to intricacies of score keeping. It is the spontaneity of the game that makes it fun.

Part Two Program Proper. With such a bit of self- or "fellow" analysis as a starter, this would be a good time to have "Interviews with Outstanding People in _____."

Have pairs of students work out fictitious interviews, one to be the interviewer, the other the interviewee. Mary, a shorthand writer, might interview John Robert Gregg or Martin Dupraw. John, the champ typist, might interview Christopher Latham Sholes or, if you have shown the new Smith Corona film, Norman Saksvig.

You can plan these interviews in many ways: what the person thinks of the way the club is functioning, things he admires in present day business students, his suggestions for improvement in certain things, human interest incidents concerning his early life, secrets of success, and so on.

Part Three Planning. Material from this meeting should make good copy for both school and local papers, even for a radio program. (Don't overlook any possibility for publicity for the club.) Furthermore, if each club meeting is planned carefully in advance, almost any meeting will make good "On-Stage" material for some other planned public appearance.

MEETING SIX

Part One. Curtain Raiser. How about an "Artist's Relay"? Again use teams or sides. Provide each team with one pencil and a pad of paper (or use blackboards). At a signal, one "artist" from each team comes to the master of ceremonies, who shows the artist a word, such as "typewriter," written on a piece of paper. Without anyone even whispering the word, each artist rushes back to his teammates, who hand him the pencil and pad (or chalk), he starts to draw a picture of a typewriter. He must draw, not write or print, and he is disbarred if he speaks or pantomimes. As soon as

should contain 9 each. The clerk, however, managed to take away 12 casks at three different times; that is, 4 casks at a time. Yet, when the merchant went into the cellar after the theft had been committed, the clerk always made him count 9 in each row. How was this possible? Show by diagram this mathematical reality.

That'll do for 10 minutes. Here are two simpler ones that can be worked together for another meeting. After club members try them out on each other, they can try them on their families and friends.

Take the number of your birth month (*Example: March is the third month of the year*). Then double it. Next, add 5. Then multiply by 50, add present age (as of today), and subtract 365 days in the year. Now then, add 115. Do you notice anything familiar about your answer? If you do, you can now go around telling all your friends, relatives, and acquaintances that you can tell them how old they are if they will follow the above directions and show you only the answer.

Put down the number of brothers in your family. Now double that number and add 3. At this point, multiply the result by 5. Now add the number of sisters in your family; then, multiply this result by 10. Do you have that? Well, add the number of living grandparents and then subtract 150 from this result. If you haven't made any errors in your calculations, this last result should have a familiar arrangement of numbers in relation to brothers, sisters, and grandparents.

Here's one with two versions: *Version One* is for a group of upper classmen; *Version Two* is for ninth or tenth graders.

Version One. A country attorney was once made executor of a will, in which the owner willed his stable of horses to be divided among three persons, as follows: one-half his horses to man A, a third of them to man B, and a ninth to man C. When the will was made, the man had 18 horses; but before the man's death, one of the horses died—leaving only 17.

Dividing the horses now seemed impossible; but, to prevent dispute, the attorney finally figured out a way to divide the horses in accordance with the will, *satisfying everyone and at no additional cost to anyone*. How did he do it?

Version Two. (Omit the second paragraph of *Version One* and substitute this one.) Dividing the horses now seemed impossible; but, to prevent a dispute, the attorney now gave a horse from his own stable,

SECTION 7



MIX-AND-MATCH IDEAS FOR YOUR THREE-PART CLUB PROGRAM

Here are more ideas of things to do for your three-part club programs, only this time you mix and match them to your heart's content

FUN ACTIVITIES

MATHEMATICAL RECREATIONS

Ditto copies of some of these teasers on "How Good Is Your Reasoning Ability?" and pass them out as soon as the clan gathers. Space them so that you can cut them one or two to a slip. You'll have enough "recreations" for four or five ten minutes' worth, that way. Be sure you keep the slips completely secret until the meeting at which you are going to use them, for after one person has worked out the answer to some of them, everybody knows—and it's no longer any fun.

Directions. Read very carefully and thoroughly. Watch out for tricks and errors in each problem.

A traveler in the mountains of the South came upon a stone pyramid beside a lonely road. In its top was fixed an iron ring, while on its side this curious inscription was carved: TOTI EMUL ESTO. After studying it for some time, he began to laugh. What was the meaning of the inscription?

Turn in your paper as soon as you have written what you think is the meaning and don't tell your neighbor!

A wine merchant had 32 casks of choice wine placed in his cellar, giving orders to his clerk to arrange them so that the outside rows

must move into it and everybody else starts to slide. "It" tries to get a seat.

When the hubbub subsides, the person left without a chair is the new "It." The chair to the right of the "starter" of the slide must always remain empty. New "starters" can be obtained after every two rounds, if desired. (*Note: I am not in favor of eliminating players by withdrawing a chair or two each time. It is not funny when people sit down on the floor instead of on a chair they thought was there. Serious injuries can result from such practical jokes.*)

Magnetism Relay. To be played in teams, using soda straws and a small square of paper. See which side can pass the paper down the line the quickest by "takers" inhaling on straws, "passers" exhaling. This is more fun than the "oranges under the chin" or "safety match-box cover on nose" relays of the same type.

Diversified-Occupations Roll Call. Give each person, as he enters, the name of some trade or occupation, written on a slip of paper; such as *sailor, lawyer, salesman, doctor*, etc. Each must pantomime his occupation when his name is called. Others write down what they think it is. The person with the most correct guesses wins.

Or, for real fun, plan ahead for this with each member responsible for selecting his own occupation. One requisite: the occupation must be listed in the dictionary of occupational titles, and the member must know what it entails or involves. Let each give one clue if he wants to: "This occupation begins with the letter C," or "This occupation is carried on only in countries that are highly commercialized."

Silly Quickie. The "Old Witch Is Dead" is a good mixer for the meeting when you invite another club to be your guests and want to break through the standoffishness. All stand in a circle. The leader announces to person on his right "Old Witch is dead." One on right responds with, "How did she die?" Leader replies, making appropriate squint, "With a cast in her eye." He must hold his "squint" from here on out. Second person repeats the query and squint. Next time around, leader repeats the query and gives answer, "With face all awry!" This time all make and hold appropriate grimaces along with squint. Last time around add, "With her foot in the sky."

Joke Match-One-Line Punch. Prepare ahead of time a series of one-punch-line jokes. If yours is a shorthand club, write both the query and the punch line in shorthand. It'll be that much more fun—also good

then divided the horses according to the will, and yet received his own horse back, and all were satisfied How did he do it?

Have you ever done code arithmetic? Here's one to try The first one to hand in a correct paper wins a prize

Code

1 2 3 4 5 6 7 8 9 0
L " # \$ % - & ' ()

Add

- - - \$
% # (L
- & ' \$
" (' -
\$ # - %

Before you turn in your paper, put your answers back in code (Note Other problems in subtraction, multiplication, and division can be set up in the same way)

RECREATIONS ON THE ACTIVE SIDE

If your group can't take too much of "mental recreation," get some sturdy chairs and plenty of space and try these variations of "Fruitbasket Upset" to work off steam

How Do You Like Your Neighbor? This one calls for all chairs filled, with one extra person in the center, who is "It" Chairs are in two facing rows, a circle, or a square Participants are numbered around the circle with the initial 'It' having the last number (For example If you have 19 chairs, the first one to be 'It' will be number 20)

"How do you like your neighbors?" asks "It" of number 7 The response, 'I'd rather have 3 and 19,' calls for those numbers to exchange chairs with the two numbers flanking number 7 'It' tries to get a seat, of course An answer of "Not at all" calls for a complete exchange of seats

Slide, Kelly, Slide! This is another version that gets a bit rougher and shall we say—chummier? (Be sure the chairs are sturdy Do not use folding chairs) This time there is one empty extra chair, but It in the center cannot appropriate it until he has started the circle in motion, neither may It stand right in front of the empty chair, but should stand in the center of the circle As he calls 'Slide, Kelly, slide!' he swings his arms to the right or left in the direction in which he wants the players to move When the circle starts to move toward the right, for example, the person with the empty chair to his right

JOB-GETTING PROGRAMS

After a career has been chosen, the next step is getting a job. It may be a job that leads directly to the goal, or it may be one that contributes in an indirect way. Whichever it is, the program possibilities are, again, most plentiful.

Things-I-Ought-to-Know-about-a-Job-Before-I-Pick-It Program. You could do this one by having various members find out and report on the job qualifications for various jobs available in the working radius of the community. It could be worked out in any of the ways listed above; or, in addition, you might try:

1. A "You-List-Them" contest, or a "What do you know about occupation?" Let members do some special investigation to find out such things as these about specific jobs: the mental requirements; the physical requirements; the standard of training needed; whether the job requires special aptitudes; the working conditions; opportunities for advancement; salary.
2. A self-quizz session on job-getting techniques and/or areas. Such things as "Fifteen Questions to Ask Yourself Before Your Interview," "Ten Questions to Ask Yourself Before Using Pull" (career books are full of such lists) are fun to do because they center each taker's attention on that fascinating subject—himself.

Planning a Job-Getting Campaign. Let each person do such things as these: Decide on and write down his best qualifications; write out a complete self-inventory; make a list of employees and companies in the vicinity most likely to have jobs particularly suited to his qualifications.

Holding Employer Interviews. Invite those employers interested in hiring graduates to interview prospects at a club meeting.

A "Would-I-Hire-Me?" meeting. All these overlap; but perhaps among the suggestions, you will get the germ of an idea.

THE SELF-IMPROVEMENT MEETINGS

The "Would-I-Hire-Me?" angle opens up the possibilities of a whole series of interesting meetings that we can group under the term "self-improvement." Again, because the emphasis is on self, there will be great interest.

sborthand review Smp the punch lines from the base of the jokes Put the bases in one box and the punches in another This is also an excellent partner-getting idea Alternate comers draw out base lines and punch lines If everyone doesn't show up, you may have to give out two or three of each to a customer, so that all jokes will be complete

First base holder reads off his line Whoever has what he thinks is the correct punch line reads his answer Mix-ups will probably be funnier than the original jokes

PROGRAM PROPER IDEAS

For your springtime programs, feature ideas that appeal to students about to graduate Half a dozen meetings or more can be built around careers without even scratching the surface Here are some of that type with the barest outline of suggestions for working out each

CAREER CHOICE MEETING

There is still a possibility of changing one's choice of career—or of 'jelling' it more firmly at senior level So, such a meeting is definitely in order Programs of this kind can be done

- 1 In the form of reports given by members who have done a little personal sleuthing, such as, "I Want to Be a Medical Secretary Because", "What I Found Out about Hotel Administration", "Special Qualifications for Airline Hostesses", "How to Go About Becoming a Court Reporter", and others
- 2 By having a panel of career experts These can be experts whom you have called in from the outside, or they can be home grown, specially prepared experts from your own group, who have boned up on certain careers
- 3 Through the use of a "Career Question Box" *Senior Scholastic* runs a page that should give you some good ideas for starters
- 4 By staging a 'Career Quiz Show' in the usual radio quiz-show manner, or with your own variations
- 5 By having one outstanding outside speaker from some particular industry, organization, or profession

These are all just variations of putting over the same idea, but, with a little thought, any or all would make good club programs

6. The "How-Do-I-Act?" meetings are good for just about as many as you want to work up. Again, find copies of *Senior Scholastic* for help in getting started on this one; also, look into *Teen Topics*, to which someone in the group probably subscribes.
7. The "Where-to-Find-Out" meeting. This one could take in all the meetings mentioned before, in the sense that it would be a source-materials meeting. Compile information on where to find such things as career information, specific job information, college and business-school information, proper social-behavior information, and business information.

THE CONVENTION GRAB-BAG PROGRAM

You can make it a "Clean Out Your Files" program if you didn't get to the convention. Take to the club meeting that huge envelope or box full of information you brought home from NBTA, and let everybody take a grab. Give 5 minutes to let each peruse his particular piece or pieces of informative matter. Then have a jam session, with each member telling some particular fact of interest he gleaned from his grab.

Certainly, a grab-bag session on informative odds and ends would be much fun and worthwhile.

PLANNING

Long-Range Possibilities. Each of the meetings mentioned calls for planning at the previous meeting, with assignment of duties and responsibilities; so that the planning almost takes care of itself.

However, for some long-range or big plans, take a look at the possibilities that these club programs can grow into far beyond club-meeting activities.

1. Would the outside speaker, whom you might secure for a career-choice meeting, be of sufficient importance and interest for you to share him with the whole school? Should your club sponsor an assembly program, in which you share your speaker with the whole school?
2. Did your "How-Do-I-Act?" meeting have possibilities for another assembly with some short, snappy skits showing the how-to's and how-not-to's of certain situations?

If you did not do that self-inventory in the preceding group, you can now plan a whole meeting around the delightful pastime of self-analysis. You can do it by listing assets, liabilities, outstanding characteristic, and greatest drawback. Or you can get a committee to comb the career books again for such things as self tests, ranging from "The Thinking Mirror," to "Your Social Alertness Mirror" (These two can be found in *Career Guide*, by Brooks and Roos, Harper & Bros., 1943). You can also find things like "Why We Don't Like People," in one of the Donald Lard books.

After the self inventory, you really swing into the improvement-meetings cycle with some of the following

- 1 "How-to Improve-My-Looks" meetings. The girls will love any and all of the following, each of which is good for a meeting: Clinics on Posture, Walk, and Figure Faults; "Fit Your Hair-do to Your Face"; and "Discover Your Best Colors and Most Becoming Shades of Make-up."
- 2 Good grooming and appropriate dress for jobs is another possibility along the self improvement line. You can do a psycho drama, or a fashion show meeting with your own models. Have each girl come appropriately dressed for an initial interview, or ask half of them to come as "How Not to Dress."
- 3 Have a session on "What can be salvaged for the office from your school or campus wardrobe?" Some things so strictly "neat" on campus or at high school are simply "no go" in the office.
- 4 Have a down to earth, very plain spoken meeting on such things as out and out cleanliness, including talks about proper use of deodorants, frequency of sending clothes to the cleaner, shampooing, etc.
- 5 A "How Do I-Sound?" meeting is another possibility in the self improvement group. Along with the tape recordings of members' voices, you might have a meeting on "Ten (or twenty) Common English Errors I Am Going to Weed out of My Speech." We don't mean common, ordinary slang of the pointless variety. We mean such things as "I shall go provided (not providing) he goes" and "I enjoyed his (not him) singing."

encounter with better understanding and appreciation of all adolescents
 "The Leader's Role in Group Work" is another chapter no group sponsor should miss

Gruber, Frederick C, and Thomas Bayard Beatty *Secondary School Activities* New York McGraw-Hill Book Company, Inc., 1954, 307 p.

Chapter 9, "Club Programs," will be of help if you sponsor a club.

Partridge, E DeAlton, and Catherine Mooney *Time Out for Living* New York American Book Company, 1941, 662 p

A book dedicated to people with leisure time Many of the ideas are adaptable for extracurricular activities, such as "Preparing a show," "Setting a stage," "Producing a movie," "Some party ideas," "Presenting Mr Puppet," etc Definitely an ideas book the sponsor and group can use

Sponberg, Harold *The Meeting Will Come to Order* East Lansing, Michigan Michigan State University, Department Bulletin, 1954, 21 p

A zippy, clear-cut handbook for beginning parliamentarians Students and sponsors will find it easy to follow Best thing about it—next to the clever illustrations and easy-to-understand prose—is the price—10 cents to all nonresidents of Michigan One free copy (for the asking) for all Michigan residents

Tenney, A Webster *Practical Activities for Future Farmer Chapters* Danville, Illinois The Interstate Printers and Publishers, 1944, 317 p

Again, not limited to Future Farmers in valuable suggestions Chapter on "Producing the Future Farmer Play" will help any play coach, chapter on "Parties" is full of game ideas, other valuable chapters—"Banquets," "Raising Money," and "Planning and Presenting Programs"

Thompson, Nelle Zetta *Your School Clubs, A Complete Guide to 500 Activities for Group Leaders and Members* New York E P Dutton and Company, Inc., 1955

A how-to-do it manual of education activities that may be used as an adviser's handbook, an administrator's guide, a counselor's aid, or a student reference Part I deals with "The Administration of a Club Program", Part II, with "A Constructive Program of Club Activities" for clubs of all types

- 3 Did the appropriate dress or the correct hairdo and make up sessions turn out interestingly enough to expand into a Visitors Tea program or Guest Club meeting to which you could invite another club in your school or a neighboring school?
- 4 Did the Job Information meetings suggest ideas for compiling useful data in some convenient form for the benefit of future school or club members? Perhaps you have a chance to make a real contribution to the library or guidance information files
- 5 Did certain field trips suggest themselves as you planned your career or job information meetings? Get busy, then and arrange for them
- 6 Did the Self Improvement meetings suggest long range plans for each member individually? Is each member making definite efforts to set up the plans and to make periodic self checks to keep account of his individual progress and attainment?

There are amazing ramifications to a few well planned club meetings slanted toward helping those students about to take their places in the world at large. It won't be a question of what to do that will bother you once you get started rather it will be how to work in all that you want to do most.

Keep in mind those three parts of a good meeting—a brief period of fun, the program proper and purposeful planning. Then get going. It'll be work—but worth it.

BIBLIOGRAPHY

Bailard Virginia and Harry C. McKnown *So You Were Elected* New York McGraw Hill Book Company Inc. 1946 284 p

The material is down to earth and specific the writing style breezy and clever. Students will take to it. Part I deals with the hows, whys and wherefores of leadership placing the responsibility for these squarely upon the students. Part II covers the organization of social events and get togethers from the time of the first planning right on through the clean up committee.

Fedder Ruth *Guiding Homeroom and Club Activities* New York McGraw Hill Book Company Inc. 1949 467 p

You'll meet the counterpart of almost every adolescent you've ever dealt with in the chapter "Adolescents All" and most likely come out of the

PART 2 *Business Plays and Programs*

SECTION 1



TEN COMPLETE PLAYS

SOME READY-MADE HELPS

Knowing how busy business teachers are and how often they get calls for hurry-up programs, the author has tried to provide some special help for them by including this section, which contains ten simple skits for various types of programs—one complete play for each month. Most of these skits have been used and have proved how effective such simple everyday things can be as program materials.

Simplicity of Production. In all of the skits the author has tried to keep costuming, characters, and stage settings simple. In only one, "The Secretary's Sixth Sense," it will take more than a few minutes to obtain or prepare the necessary props, but the time

fast! Here we sit like a couple of Yogis staring at that blankety-blank bulletin board, waiting for ideas I haven't dreamed up anything yet!

DOROTHY: Don't tell anybody, but my mind is just as blank as that board!

CLAIRE (*sighing*) Why didn't we manage to get ourselves appointed to the bulletin-board committee along about the second week of school—before all the good ideas were used up? That's the trouble with us. The good ideas are used up . . . and some of them were so clever

DOROTHY Some of them really have been good, haven't they? Even if you and I are having trouble, I think Miss Hartwig's idea of having committees for the bulletin board is a dandy one. I think what Audrey and Martin did on "How to Say No on the Telephone" was (*fade*) best of all

NARRATOR Yes, the displays have been good. There are so many interesting aspects to secretarial work that it isn't hard, really, to see how the other committees could work up good ideas. Mary and Augusta, for example, did one on "Office Short Cuts." It was so full of practical ideas that the Business Women's Club asked the girls to set up the same display at one of their meetings. Modern secretaries, you know, are learning a lot of new techniques and new ideas.

Then there was the one that Helene and Joan did on "How to Get a Job," and the one by Jeanne and Marilyn on "What a Secretary Wears." Darwina and Susan did a terrific display on "Office Etiquette"—that's one of the big things that secretarial trainees study, you know.

But there must be something left for Claire and Dorothy to display on that classroom wall. Let's see how they are coming along (*Slight pause, slight change in tone, then continuing, amused*) Hmm, there aren't many signs of progress. The board is as blank as ever, but the girls are working on cokes and candy bars they got somewhere.

CLAIRE You're right, Dorothy, food does help—a little. At least it relieves that gnawing feeling. I can't say it's furnished any food for thought, though. I still haven't a glimmer of an idea, have you?

DOROTHY Well, let's run down the title page of our secretarial practice book again. At least one of those units ought to suggest an idea.

CLAIRE (*reading*) "The Secretary on the Job"

DOROTHY Been done, sort of.

CLAIRE "Your Appearance" . . .

DOROTHY Rose and Nancy did that one

spent getting props ready is worth it, and the props may be kept for subsequent performances

Rehearsals can be kept at a minimum, because there are so few characters in each skit, and whatever rehearsals are necessary will not be difficult to schedule because so few people are involved each time

Springboard for Ideas. Possibly no teacher will use any of the skits exactly as written, for these skits have been written, for the most part, with particular situations in mind. However, with very little adaptation, each skit can be varied slightly in spots to tie it in with your own particular situations. You are urged to make these changes whenever they will add to the effectiveness of your particular program

Also, it is hoped that these simple skits will stimulate you and your students to writing half a dozen or more skits of your own along similar lines about things that come up in your own classes every day. These things will be of interest to your next audience, be it composed of students, parents or others

PLAY 1 TAKE A SECRETARIAL COURSE

A 15 minute script for creating interest in secretarial courses. Although arranged for radio, this script could readily be adapted to an auditorium program. It can serve also as a model for similar broadcast or auditorium presentations promoting other fields of business study—accounting, for example, or distributive education.

CAST A narrator who has enthusiasm and a good chuckle, Dorothy O'Neill, a girl who sparkles with ideas and is very happy that she is a secretarial science major, and Claire Porter, who's a second Dorothy, only more so

NARRATOR We are going to look in, now, on the secretarial science room at School. It is four o'clock, and the room is deserted, except for two girls who sit staring moodily at a large empty bulletin board

That pretty little dark one, with her face screwed up in a perplexed frown—that's Claire Porter. The tall, calm one who looks so very competent—she's Dorothy O'Neill. Dorothy and Claire are a committee—it seems, and they have the job of preparing the bulletin board for next week. Let's listen in. That's Claire talking now

CLAIRE Well, it must be four o'clock fatigue. We're getting nowhere

DOROTHY: —or schools or civil service—

CLAIRE: —and radio stations. . . .

DOROTHY: We could go on and on, couldn't we?

CLAIRE: Right! "It takes you anywhere!"

DOROTHY: Well (*fading*), we have an idea, all right.

NARRATOR: Indeed you have, Dorothy, a real idea. A secretarial course *will* take a girl just about anywhere—to any part of the city or state or country, even abroad. A secretarial course opens the door to whatever field you are most interested in—field of business, kind of profession, type of career. Why, it is said (and truly) that more young men advance to executive jobs from the secretarial desk than in any other way—that's because the secretary sits at the elbow of the man who makes decisions; the secretary gets to know what the boss wants; and he's right there to be seen when the executive wants to put a key man in a key job.

And just think how many secretaries work for and with Uncle Sam! Why, he couldn't do a thing without them! (*Slight pause, slight change of tone.*) Well, it's four o'clock again, a day or two later. Let's see how Claire and Dorothy are making out (*fade*) with that bulletin board.

CLAIRE (*fading in*):. . . all I could find. I went through a dozen magazines and clipped the stories about successful secretaries. Got lots of them, too.

DOROTHY: And I have the lettering done, ready to put up. Got the thumbtacks?

CLAIRE: Sure, and colored paper, and some ribbon.

DOROTHY: Golly, you have so many stories there that we can't possibly get them all on the board!

CLAIRE: Well, if we're going to show *where* the secretarial course can take you, we have to show dozens of places. And if we show even a handful of the different companies—

DOROTHY: Tell you what, we can change part of the board each day. We can leave the headline and the column headings on all the time; just change the examples.

CLAIRE: Well, let's get started!

DOROTHY: Right. Main headline across the board—

CLAIRE (*reading*): "Take a Secretarial Course. It Will Take You Anywhere!" (*In confidential tone*) My, that looks nice, Dorothy! Your lettering is so neat.

DOROTHY: "Thank you, kind sir, she said." Get it on straight . . . higher on the right . . . still higher . . . that's it! Now, for the heading of the first column. Here it is.

CLAIRE "Taking Dictation and Transcribing" . . . "Using Office Equipment" . . .

DOROTHY Remember the display of office machines that Norman and Alex put up?

CLAIRE "Using Sources of Information" "Writing Business Letters" . . .

DOROTHY We might do something on horrible examples—what never to do, you know?

CLAIRE Might be important, but the idea leaves me cold (*Continues to read*) 'Handling the Mail' "Meeting the Public" . . . "Using the Telephone"

DOROTHY Audrey and Martin did that one

CLAIRE 'How to File' "How to Get a Job" . No inspiration, Dorothy?

DOROTHY Nope, none! Tell me, Claire, what made *you* decide that you wanted to become a secretary, anyhow?

CLAIRE You know, it was almost an accident, in a way. It all came about because of something my mother once said. She said "Take a secretarial course. It will take you anywhere." I thought of all the places I'd like—

DOROTHY (*bursting in*) Say that again, slow—slow!

CLAIRE (*bewildered*) My mother once said, 'Take a secretarial course. It—'

DOROTHY (*bursting in again*) "—will take you anywhere!" Wonderful! That's a *bee you tee-ful* idea! There's our headline, our theme—everything but the details. Can't you see it, Claire? In big letters—"Take a Secretarial Course. It will take you *anywhere!*"

CLAIRE Anywhere! Where do you want to work? In the city, in the mountains, by a lake, on a seashore, in a skyscraper—

DOROTHY Or down the street from home, if you wish

CLAIRE And what kind of company do you want to work in, dear girl?

DOROTHY (*in affected voice*) In an advertising agency, if you please (*In a down to earth, but excited, voice*) In a hospital, a doctor's office, a library.

CLAIRE Dad's lumber-mill office. Uncle Tom's real estate office—good old Uncle Tom! Aunt Mae's Beauty Salon

DOROTHY. On the staff of a magazine

CLAIRE (*the two girls talk rapidly in this exchange*) Or a newspaper, or the ad department of a department store

DOROTHY The offices in the insurance field—

CLAIRE —or oil or steel or farm co operatives—

DOROTHY: —or schools or civil service—

CLAIRE: —and radio stations. . . .

DOROTHY: We could go on and on, couldn't we?

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- CLAIRE Might be important but the idea leaves me cold (*Continues to read*) Handling the Mail Meeting the Public "Using the Telephone
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- DOROTHY On the staff of a magazine
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- CLAIRE —or oil or steel or farm co operatives—

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- DOROTHY The offices in the insurance field—
- CLAIRE —or oil or steel or farm co operatives—

DOROTHY: Maybe we could settle on the "How'd You Like to Work" items for the other days of the week.

CLAIRE (*briskly, again*): Well, I'll pair them off like this, Dorothy. Tuesday—"How'd You Like to Work in Surgery?" and "How'd You Like to Work in Television?"

DOROTHY: Good.

CLAIRE: Wednesday—"How'd You Like to Work with a Puppeteer?"—Oh, no, that's the television story. It's about Mary Dornheim, who is secretary to Burr Tillstrom. For Wednesday, then—"How'd You Like to Work for an Airline Executive?" and—

DOROTHY: I would!

CLAIRE: —and "How'd You Like to Work at an Airport?"

DOROTHY: Oh, let's not have two alike.

CLAIRE: But there are so *many* different secretarial jobs in aviation! Oh, well, how's about "—on a Ranch?"

DOROTHY: Fine!

CLAIRE: For Thursday, "How'd You Like (*fading*) to Work in an Advertising Agency?"

NARRATOR: Yes, a secretarial course will take a young man or woman almost anywhere! That's the second time I've mentioned, "young man" on purpose. Many young men do not realize that there is a tremendous demand for men secretaries, especially by top executives who must travel a great deal or who must, at times, work late at night to meet important business deadlines. But, man or woman, whether you want to work in the Sierras or on a ranch; whether you'd like to be in television or in advertising—take the secretarial course. It will take you anywhere!

PLAY 2. THE BOSS WANTS TO KNOW

or

Where Would You Look for It?

(An assembly skit on secretarial "know how" easily adapted to TV or radio)

Foreword The scenery is simple—just enough to indicate a living room where Marcia has been studying. Right now she is moving around, obviously getting ready for some company. She sets out a bowl of apples and some popcorn, or gets out cokes and candy bars (it doesn't matter just so it is food!). She pulls up two more chairs to the table or desk, goes over and selects some more records, which she puts on the record player, and turns it on very softly. She goes back to the table, picks up a textbook, starts to read it while dancing around to the music. Obviously the serious business of studying isn't going to get started until somebody

CLAIRE (*reading*) 'How'd You Like to Work' and a dash Over here? or here?

DOROTHY There no, back a bit more good! Now, which of your articles do you want to put under that heading?

CLAIRE Oh I've lots to choose from Which do you like? (*Reading*) 'Secretary in the High Sierras—that's about a girl named Jan Clare, she's secretary to the manager of a mining company up in the mountains (*Loftily*) Secretary in Yosemite'—that's about a Betty Koubele, who is secretary to the superintendent of Yosemite National Park

DOROTHY Maybe we could use both of those, there's enough room, if we put one below the other

CLAIRE Sure I have a dozen of these stories, and if we run two a day, we can get a pretty good variety

DOROTHY Okay, Sierras and Yosemite Now, for the heading of the middle column

CLAIRE (*reading admiringly*) 'Basic Skills Needed'

DOROTHY Is that straight?

CLAIRE Yes it is Is this the heading for the third column? (*Reading*) 'The Plus Qualities I like that!

DOROTHY Isn't it interesting the way this worked out? Practically everyone has to have the same basic skills it's the 'plus qualities' that make jobs different

CLAIRE Well a secretarial course can teach anyone the basic skills The plus qualities are special

DOROTHY You know, I thought we would have to have a different list of basic skills for each different job, but I found they're the same for all secretaries!

CLAIRE (*reading*) Shorthand Typewriting Filing Calculating machines Duplicating machines How to receive visitors How to use the telephone (*Normal voice*) You know, Dorothy that list of basic skills sounds like an outline of a secretarial course

DOROTHY Silly, what else would it be? (*They laugh*)

CLAIRE (*awe in her voice*) You know it makes you feel sort of funny to realize that all over this country there are thousands—

DOROTHY —millions!—

CLAIRE —millions of young men and women who are all studying the same things—shorthand typing filing office machines office procedures—and that all of them can go anywhere in the United States and get a job!

help build you two some quick energy—I'm told you'd get a lot more done. If anything is more constructive than building energy—I'd like to know what it is. (*She assumes an injured air and reaches for another piece of fudge.*)

LOUISE: Well, don't be so righteous. I spent the afternoon in the library digging out answers to a lot of these questions—and if *that* isn't constructive I don't know what is. I've looked in about every secretarial science reference book in the library for some of the answers to those things Marcia dreamed up. Man, I'd hate to have you for a real boss, Marcia. Where did you ever dream up all those questions? I'll bet we've got some that would stump even Miss Finley.

MARCIA: Well, I wouldn't want to bet on that one. She really does know her secretarial stuff. But I think she will like our project. Let's see now, suppose we go through it just like we are going to do in class tomorrow. O.K. with you two?

SUE: With one exception. Tonight we get to eat as we go along—You know that quick energy business. (*She reaches for an apple.*) You begin, Marcia. You're the master of ceremonies.

MARCIA: Well, I will start off in this way; I'll announce it like this (*She begins as to an imaginary audience*): A secretary has to know just where to locate all kinds of information. Sue, Louise, and I have used this fact as the basis of our project in Secretarial Science class. We are going to do a secretarial quiz program for you, called, "Where Would You Look for It?" The idea works like this: All of you girls on the right side of the center aisle constitute one team. All of you on the left side are another team. Louise or Sue will ask each member of the team a question concerning some information such as your boss might wish to know. The team member is supposed to give her the correct reference source where such information could be found. If the participant gives a correct source, her team scores a point. If she doesn't know or gives a wrong answer, the other team gets a chance at the answer.

MARCIA (*continuing*): Louise will ask the questions of the girls on the right side and Sue will ask the questions of the girls on the left side. Louise, are you ready with question No. 1?

(*Louise rises and takes a slip of paper from a box on the table containing the questions.*)

LOUISE: Question No. 1. "Martha's boss has dictated a sentence in a personal letter something like this: 'I usually take the train to work because Mrs. Brown has to do so much chauffeuring for the children that she usually needs the car'."

Martha is doing just fine until she starts to transcribe the word

arrives to help out Almost immediately the doorbell rings Marcia goes to the door—off stage probably—and admits Louise and Sue, who come in armed with books wraps notebooks—and more food of some description—fudge, potato chips, dill pickles—anything different from what Marcia already has (Prevailing local food crushes should be featured, naturally)

MARCIA Hi, Louise, hi, Sue Come on in This is wonderful you got here so early We really ought to get a lot done Here, let me have your wraps (*She takes them off stage if necessary as the girls unload their books and food on tables and chairs*)

SUE (*going over to the record player*) Mmmm! You didn't tell me you had a new record I just love Frankie Laine's (or Eddie Fisher's—or whoever is the current rave) records, don't you? Boy, I could dance all evening to his music—(*She executes a step or two in time with whatever the record is*) even by myself Of course it would be more fun if I had something tall, dark, and handsome to dance with Somebody who could dance like a dream and who would say, 'Susie, my love, you dance divinely—(*She swoops about the room on long graceful glides, looking rapturously up into the face of her tall, dark, and handsome imaginary partner*)

(*Marcia giggles appreciatively, but Louise goes over and turns the record player a little lower*)

LOUISE How about settling for something small, dark, and skinny (or "big, bony, and awkward—*Whichever fits in best*) Like—(*names Sue's current crush*) and get your feet stepped on You might as well be realistic about the dreamboat in your life

(*It is Sue's turn to giggle*)

SUE Are you insinuating that (*current crush*) isn't the answer to—

LOUISE Well, Miss Finley is going to do worse than insinuate if we don't get realistic about the project for secretarial science class that we're supposed to have tomorrow What say we get down to work first and insult Susie's taste in boy friends later?

SUE Speaking of taste—how about some of my fudge as a starter? You know a little quick energy ought to perk up our thinking (*She takes a piece of her own fudge as she passes it*) 'Mmmm! Susie, you do make the divinest fudge! (*She says to herself*) "Whatever would you girls do without me?" (*She manages to settle down and open up a book with one hand while she licks her fingers on the other*)

MARCIA (*laughing*) "Well, we wouldn't have half as much fun without you—but we might get a lot more done At least a little more constructive work!"

SUE Well, I like that After I spent all that time making fudge to

look in Bartlett's *Familiar Quotations*. Shall we take the time to make the person look it up?

LOUISE Not unless there is a challenge But perhaps we ought to tack on a rider to that question "Where else would you look for a quotation that doesn't appear in Bartlett's *Familiar Quotations*?"

SUE Don't look at me I was real proud of myself for knowing about Bartlett The only reason I remember that is because it's Dave's middle name His mother was a Bartlett—of the Clay County Bartletts, don't you know! (*She gazes haughtily through a mock lorgnette—as she says this*)

(*The others shake their heads in laughing despair at her eternal clowning*)

MARCIA Well, if a quotation isn't to be found in Bartlett, it may be in Hoyt's *Cyclopedia of Practical Quotations* All secretaries should be familiar with the kind of quotation you find in such books as Bartlett's and Hoyt's, I think It's your turn, Sue

SUE Question No 3 "Janet works for a high school principal He wants to write a letter to the head of the business education department at the University of Connecticut He isn't real sure just where the University of Connecticut is located He says to Janet Check on the address of the University of Connecticut, will you? Where will she look?"

SUE (*going right on*) I know the answer to that one I remember it from my freshman civics days, believe it or not The only trouble is that I'll bet she would have trouble getting a copy of the book Now in civics I remember learning that most states get out Blue Books of facts about the state But who would have a Blue Book for Connecticut except New Englanders?

LOUISE There is a much simpler place to look than that—think hard

SUE (*reaching for another piece of fudge, incidentally she has eaten constantly one thing or another during the entire conversation*) Well, give me more quick energy—so that I can cogitate (*She knits her brow in deep concern*)

MARCIA It's a very cheap source, too, and easily available It can usually be purchased at any chain drugstore

SUE (*lighting up*) Ah, my old friend, the *World Almanac*? Right?

LOUISE Right Actually no secretary should ever be without one

MARCIA And I'll bet none of Miss Finley's girls ever get caught without one, either, when they are out on the job—even if they have to buy it themselves out of their first month's salary She really does stress having good, simple, and effective tools What's the next question, Louise?

LOUISE 'Jeanne works for an independent publisher and duplicator

chauffeur She gets as far as chauffeur—and stops! Is it one or two r's? She can't remember Where shall she look to find it?

SUE That's an easy one Somebody will say right off—The dictionary—and win an easy point

LOUISE (*with a wink at Marcia*) Somebody on my side is going to say, 'I challenge that Are you sure that is the correct place? I'll challenge it Show me chauffeur—with the ing in the dictionary'

SUE Well, I'll prove it I'll just pretend that I am the contestant and look it up like this She consults a little dictionary on the table C h a u f f e u r Hmmm! It doesn't say anything about the *-i-n-g* part and whether or not you double the *r* But then these little dictionaries never do give much information How about a big dictionary—

MARCIA Daddy bought a brand new unabridged one last Christmas It's over there on the stand by the stairs—want to see what it says?

(*Sue goes over and hunts in the big dictionary*) Chauffeur *ing*? Well, honestly, it doesn't say for sure, either What's that rule about if the parts of a verb aren't formed regularly, the dictionary gives them, but if they are regular, they aren't shown? But you're supposed to find such things in the dictionary, I'm sure We'll have to give them credit for answering 'In the dictionary,' won't we?

LOUISE Well, yes, I guess But I think we should point out that if the person can't actually find the word or the rule, then the person challenging has a right to suggest a better source

MARCIA (*who has been looking through her secretarial handbook*) I think a handbook or reference book on grammar or writing might be better For example, here is a rule that answers that question, I think

LOUISE Read it, please

MARCIA It says, quote "When a final consonant is preceded by two or more unlike vowels, the final consonant is not doubled before adding a suffix beginning with a vowel" Now chauffeur has a final *r* preceded by *e* and *u*, so that would make the rule apply I'd say a good secretarial handbook is the best place to look for that answer What comes next?

LOUISE Question No 2 concerns a quotation "Valerie is taking notes for an article which her boss is writing He has the quotation 'A horse, a horse my kingdom for a horse,' in it He turns to Valerie and says Find out who said that" Where will she look?

SUE (*brightly*) Paul Revere! (*Louise picks up a book and acts as if she were going to throw it at her*)

SUE (*ducking*) OK But I do know the answer to that one really I'd

Barbara doesn't know anything about the location of streets in Philadelphia. How is she going to know whether or not she gets her boss a reservation downtown in the center of things or in a hotel located farther out?

MARCIA: That's a good question, Sue. What would you do if you were in Barbara's place?

SUE: Why I think I would call one of the best local hotels and ask the room clerk to recommend a downtown hotel in Philadelphia in the price range that my employer preferred. In fact, sometimes hotels have direct wire service to a hotel in that city and will get the reservation for you.

LOUISE: Now how did you know that? I don't remember reading anything like that in our textbook.

SUE: Well, little ole Susie makes it a habit to browse through those *Today's Secretary* magazines that Miss Finley has on the reserved reading shelf—they're really fun to read, too. Things like that are in them.

MARCIA: For a girl who tries to make people think she hasn't a brain in her head, Sue, you really do come up with a lot of sensible answers. I'll bet you make one of the very best secretaries of us all.

SUE (*pleased, but embarrassed*): Honey Chile, for such sweet talkin' to little ole me, I'm gonna make you another batch of fudge some day, see if Ah don't. Now I've got a real stinker of a question. Want to hear it?

LOUISE: And you were the one who wanted us to dream up all easy ones! But go ahead.

SUE: Jenny works for an executive in a novelty manufacturing concern. He comes in one morning and says to Jenny (*Sue does an impersonation of a high-powered executive—gets up, paces across the floor, snaps her fingers, scowls, runs her fingers through her hair and snaps*): "Get me a list of the leading manufacturers of plastics—Oh yes, and the names of their chief executives—I want that information as soon as possible. No—make it even sooner." (*She gestures wildly.*)

(*Marcia and Louise both laugh.*)

LOUISE: Well, she could get the local ones from the yellow pages of the telephone directory—that would at least be a starter.

SUE (*glowers in her executive manner*): Don't give me any local starter list. This is important—I want the works!

LOUISE: Well, Jenny is a smart little secretary and I think she will look in *Thomas's Register of American Manufacturers*. It (*she reads from*

Her boss is always mailing small quantities of printed or mimeographed matter to clients. Where will Jeanne find out about various postal rates?

SUE Now there are really a lot of answers to that one. But I know the simplest place. The simplest place is in the back of the yellow pages in most city telephone directories. But many people don't know that information is back there. Another place would be in a good secretarial reference book. And, of course, the best source is the *United States Official Postal Guide*—but just how many secretaries would have a copy of the *Postal Guide* lying around?

LOUISE Not in many ordinary offices, that's true. But the guide can always be consulted at any post office, and at most good libraries. Even small libraries will usually have a copy. A secretary could look up the specific information she needs and take notes on it if necessary.

SUE And the best thing to do when in doubt is—find out—from the postal authorities themselves, if necessary. Right?

LOUISE Right. But it helps a secretary to ask intelligent questions and to judge whether or not the answers that she is getting from some postal clerk are correct, if she has perused the book a little bit herself.

SUE (assuming a scandalized air) Why, Miss Faraday, are you trying to tell us that some of our postal employees might be unsure of what they are telling us when we ask for information? Aren't they part of Uncle Sam? Isn't Uncle Sam the Government? Isn't the Government supposed to know what it's doing?

MARCIA I'm just saying a smart secretary does some checking on her own. And she does.

LOUISE Here's another question. "Barbara works for an executive who travels a great deal—sometimes to new territory and to cities off his regular schedules. He tells Barbara to book him at a good, moderately priced hotel in downtown Philadelphia for March 14 and 15. Where will she look to find such a hotel?"

SUE In the *Official Hotel Red Book*, our textbook says. But there's a better way, I think.

LOUISE I think we'll have to accept that as an answer—because even if it's challenged, the contestant can go right to the *Hotel Red Book* and locate any number of good hotels in Philadelphia—complete with rates, method of operation, whether they operate all year round or are seasonal, and who the local proprietors are. That's pretty complete.

SUE Yes—but it misses one very important thing, I think. Suppose

(She goes over and starts picking up her books as the curtain begins to close)

MARCIA *(repeating her speech for tomorrow)* "A secretary has to know just where to locate many kinds of information—*(She says this with a half smile—as the curtain closes)* If no curtain is used, she says it to herself as she turns off the record player and walks off stage as if going to bed)

PLAY 3 ONE SIMPLE FORMULA

or

There Really Isn't Anything to Bookkeeping

All you need is a blackboard, a piece of chalk, and an eraser. As you come on stage, saunter over to the board, pick up a piece of chalk, then turn and begin talking to the audience. Keep it informal, on a 'This is just between us basis'—Hond pick the student for this one.

"There really isn't anything very difficult about bookkeeping. All bookkeeping is based on a very simple formula $A + L = P$ *(Write it on the board in very large letters up near the top)* Almost anyone can learn that. In fact, I'll bet I could teach it to almost anyone. Even to my friend Irma, or to _____ *(Pick out some local person who can take being panned, like the treasurer of the school board if he's present)* Now I'm not going to stick my neck out, well at least not that far, by guaranteeing that I could. But I'm learning it—so it stands to reason almost anybody could.

"After you learn that $A + L = P$, you learn that *A* stands for assets, *L* stands for liabilities, and *P* stands for proprietorship. Now these aren't hard either. *(Write these words on the board below the letters as you say all this. Step aside so everyone can see.)*

"Assets mean things that you have or own. *(Write word own under assets as you say this.)*

"Liabilities are the things that you owe. *(Write the word owe under liabilities.)*

"Proprietorship is the proprietor's or owner's actual interest or equity in his assets—his net worth. *(Write NET WORTH under proprietorship.)*

"Now if you don't owe anybody anything, then $A = P$. But not many people these days are so fortunate as not to owe somebody for something, so we won't even play around with that form of the equation for our first lesson. *(Erase the $A = P$ formula which you have just written.)*

"Let's take a simple everyday problem and see just how simple bookkeeping really is. Let's say that somebody, maybe J. C., buys a

a paper) "lists every product manufactured in the United States and the manufacturers of each product. It also contains alphabetical listings of leading manufacturers, their executives, and capital." And it comes in five volumes. Jenny can get her list of plastic manufacturers from there.

MARCIA: Well, surely one of you can come up with a question based on *Moody's Analysis of Investments*.

SUE: How well-informed can a secretary be? I'm so full of where-to-look-for-it information I feel as if I had reference sources sticking out of my ears.

LOUISE: Real sure it isn't fudge—or apples, or popcorn?

SUE: That—from one of my best friends, too. That does it. This is just all the "where would you look for it" program cramming I can take tonight. Just give me one more dance with my tall, dark, handsome hunk of dreamboat—(*She goes over and turns the record player a shade louder and starts dancing with her imaginary partner.* "One more dance with you, Susie, my sweet," says he, clasping her to his manly chest. (*She pretends to stumble forward as if grabbed suddenly close to her make-believe partner and stumbles on over to the table for a last bite of something or other.*)

Seriously, I do think it will work out all right, don't you? Of course, it may be a little rough going when you spring those questions that you are holding from us, Marcia, but at least we'll not be complete dumbbells when it comes to being the experts on our "Where would you look for it" quiz session. (*She and Louise have been gathering up their books as she talks.*)

LOUISE: And if we don't look for our coats and the way home real fast, I bet a couple of mothers will be looking for Marcia's telephone number to see what's keeping their daughters. I'm supposed to be home by nine.

Just then, the phone rings. Both girls grab wildly for their coats, get them half on, and start for the door.

SUE: I'll bet that's my mother now. 'Bye, Marcia, we had a wonderful time. Now, just give us five more seconds to get gone before you answer that. Then you can say, "Do I know where Sue and Louise are? Well, I think you can look for them in—(*She pauses dramatically*) not in the *Hotel Red Book*, not in the *Official Postal Guide*, not in the yellow pages—but in about five minutes. (*They exit laughing as Marcia goes to the phone.*)

MARCIA: Browns' residence. Oh yes, Mrs. Bell. They just left—I think you'll find them—(*she pauses and smiles to herself before she goes on*)—arriving home in a very few minutes. They just left. Good night.

"Let's pretend he smashed that scooter to smithereens during the second month he has it. My, I hope there's nothing in the power of suggestion, don't you? But in that connection—if he doesn't quit standing up on that thing and flapping his arms around like a crow to keep it balanced, he's going to be flapping a real pair of wings—and that's for sure! But back to bookkeeping

"What will that wreck do to our bookkeeping equation? There isn't anything but junk left of the scooter (*Say and do all of this in a very thoughtful manner*) I guess that just about wipes out the assets or A side of our equation (*Scratch through this side of the equation with a big X, but leave it on the board*)

"If there isn't anything left for J C to have an interest in, I guess that just about finishes up his proprietorship, so we'll mark that off, too (*Scratch through the proprietorship column*)

"Hey? What's happened to our bookkeeping equation? There isn't anything left but L—(*give a low perturbed whistle*) But there's plenty of that! One hundred and ninety dollars' worth! Poor J C There certainly is L to pay when your bookkeeping turns out like that! I'm not sure I know just how to get us out of a mess like this. A hundred and ninety dollars! (*Look panicky*) Wow! I think I need a little more bookkeeping. Anybody have any ideas how you get a thing like that to balance?"

PLAY 4 YOU GET YOUR MONEY'S WORTH WHEN YOU BUY A BUSINESS EDUCATION

This particular script is arranged as a 15 minute radio narrative. It could readily be adapted to an auditorium presentation by having each scene as a short one curtain vignette

NARRATOR Caesar may have had troubles along about the Ides of March, but he didn't have a thing on the average American when it comes to meeting April deadlines! All over America there will be many lights burning later than usual this month (or, remember last April, when many lights were burning later than usual?)—a lot of headaches of one sort or another

VOICE 1 (*overage man's voice, reading*) If your wife (or husband) had no income, or if this is a joint return, list also her (or his) name (*Continues, reading as though also writing*) A John Ralph Quinn (*fades*) B Ruth Mary Quinn

VOICE 2 (*puzzled man's voice*) List the names of your children (including stepchildren and legally adopted children) with 1957 gross

new motor scooter. He goes down to Alton—skips school to do it, too—and comes home with a new scooter. We'll call the scooter *assets*. (*Write scooter below assets.*) The scooter cost \$265, let's say; and J. C. paid \$50 down. That means his assets are worth \$265. (*Write \$265 to the left of scooter.*) He owes \$215; that goes under liabilities. That leaves him with \$50 worth of proprietorship, which is the actual amount of the scooter that really belongs to him—even if just seeing him with it might fool you into thinking he owned the whole thing. (*Write the amounts in the correct columns as you talk. Then turn and face the audience as if the thought had just struck you.*)

"You know, it's a funny thing, but until I took bookkeeping, I never stopped to think about whether or not a person actually owned something he was using. If I saw someone with a new car or a new motor scooter, I never wondered about whether or not the thing was really his. I just said to myself, 'Gee, So-and-So has a new car. That's swell.' But now, every time I see somebody with something new, I find myself thinking (*Sort of scratch your head and pause.*) 'Now how much proprietorship does he have in that, or is it mostly liability?' Bookkeeping makes you wonder about a lot of things.

"Getting back to J. C. and our problem—the next month after he buys the scooter, J. C. pays another \$25 on his account and his bookkeeping equation looks like this:

| <i>Assets</i> | = | <i>Liabilities</i> | + | <i>Proprietorship</i> |
|-----------------|---|--------------------|---|-----------------------|
| \$265 (scooter) | | \$215 | | \$50 |
| | | 190 | | 75 |

(*Make the above changes as you talk. Mark through, but don't erase the previously correct amounts.*)

"Assets are still the same; liabilities go down \$25, and proprietorship increases \$25. See, there's nothing to it. The two sides of the equation always have to balance. So, if A stays the same and L decreases, then *Proprietorship* has to go up. That old equation has to stay in balance.

"The second month after J. C. has the scooter, he—now I can just see what you're all thinking. You're thinking, 'Oh, my gosh, do you suppose we're going to have to sit here until he pays off the whole \$190, in \$25 payments? Why, it's just the same thing over and over.' Well, I could go through all that just to show you how humdrum and routine bookkeeping can really get to be. Often you *do* do the same thing over month after month in actual practice. It's called the bookkeeping cycle. But I'll take pity on you and think up something different. I *know*! We'll have J. C. have a wreck.

WOMAN'S VOICE (*still speechmaking*): Let's give them *these* three R's too: Rights, Responsibilities, and Human Relations.

MAN'S VOICE (*still orating*): Today's children will fly the skies . . . raise the crops . . . mine the ores . . . produce the goods . . . discover new cures . . . develop science and art . . . advance the welfare of the world . . . and cope with its problems—tomorrow. That's why schools are so important and merit your interest and support today!

NARRATOR: Yes, Mr. Taxpayer, you support the schools of today. Have you any idea of just how much you pay?

MAN'S VOICE: It cost somebody about \$215 a pupil, on the average, in 1951. That somebody was you, Mr. Taxpayer, Mr. Landlord, Mr. Consumer, Mr. Parent. For forty minutes this morning, your son sat in a general-business or a typing or a science class. During that short period, somebody paid 15 cents, so that your son could learn—15 cents each for every boy and girl in the class. A whole day in school costs about \$1 per pupil. That adds up to a lot of money!

WOMAN'S VOICE (*deadly earnest*): Those who complain about the increases in school taxes should gather a few statistics before they start howling. When it comes to *spending*, education is at the foot of the class. We Americans spend 20 billion dollars a year for gambling . . . 9 billion dollars for liquor . . . and only 5.1 billion dollars for education!

NARRATOR: Foot of the class or not, that's still a lot of money. Why, it is more than the value of the goods turned out by the whole textile industry of the United States in a single year, almost as much as the output in the iron, steel, or oil industries.

What do you get for that \$215 per pupil when you send your girl or boy to school? What do you buy for that boy or girl? What do you really *want* in return?

VOICE OF PARENT (*male*): I want my son to learn something that will help him earn a living. To learn something he can use.

SECOND PARENT (*male*): I want John to be independent. To assume his place in society and not be a burden to anyone.

THIRD PARENT (*woman*): Above everything else, I want Mary to learn to be a good, loyal citizen.

FOURTH PARENT (*woman*): The world is so complex these days, it almost frightens parents, I *think*. I hope that Sally learns to face problems, think them through, and come up with wise solutions.

NARRATOR: Maybe all of you are saying the same thing. You want your sons and daughters to know how to take their place in the grown-up

incomes of less than \$600 who received more than one-half of their support from you in 1957 (*Slowly, as though still more perplexed*) See Instructions!

VOICE 3 (*my friend-Irma type of voice*) If your income was less than \$5,000—are they being funny?—use the tax table on page 4 unless you itemize your deductions

VOICE 4 (*lawyer type*) I declare under penalty of perjury that this return (including any accompanying schedules and statements) has been examined by me and to the best of my knowledge and belief is a true, correct, and complete return (*Slight pause*) Everything seems to be in order, Mr. Smith

NARRATOR Yes, Mr. and Mrs. America are (or were) figuring their income taxes. Figuring and paying, and indulging in that time-honored American custom of grumbling about it

The average American's grumbling isn't done because he has to pay taxes. Much of it stems, rather, from his fear that he isn't getting his money's worth. He doesn't like unnecessary or foolish expenditures of millions spent carelessly. He doesn't want his hard earned tax money squandered. He wants to get his money's worth out of what those tax dollars buy. They would have bought him a lot of tangible things if they had been left in his pocket.

VOICE 5 (*angry man's voice*) \$428! Boy, there goes our new TV set!

VOICE 6 (*complaining woman's voice*) Well, that \$316.72 might have finished paying for John's operation. I hope Doctor Blair doesn't mind waiting.

VOICE 7 (*young, jubilant male voice*) If your payments (Item 6) are larger than your tax (Item 5) enter the overpayment here. Hey, honey! Uncle Sam owes us \$46.17. Thank you, Mrs. Mallory, for making it twins!

NARRATOR Yes, Mr. Taxpayer wants his money's worth. We know one place where (*fades*) he usually gets it.

WOMAN'S VOICE (*speaking as though addressing a group*) Yes, fellow parents and members of the PTA, every community is responsible for supplying an educational program to meet the demands of today's challenging world.

MAN'S VOICE (*also speaking as though addressing a group*) Our schools comprise the first line of defense of our democracy. In fact, the future of this nation depends largely on the training of Young America in those skills essential to victory over the enemies of this republic and to the establishment of a just peace based on the concepts of justice, freedom, and fair play (*applause*).

the conditions of such actions. We try to get across to them the realization that business is everybody's business.

There! I didn't mean to get so wound up on that. "Economic literacy" just happens to be a very special flag many business teachers are waving right now.

Let's look in on our retailing class. I think taxpayers get their money's worth here, too. These students work at some retailing job a certain number of hours each week, and they spend an additional number of hours in class. Right now, they're discussing sales methods that they have learned from their on-the-job instructors this week. That redheaded boy speaking now is Mike Maloney.

MIKE: My supervisor told me, "Remember that the first minute of talking to a customer is the Magic Minute when you either get off to a probable sale or muff it. If the first minute does not click, the sale doesn't have much of a chance."

SECOND STUDENT: Did he tell you just how to make sure that the first minute is a Magic Minute and not a Muffer?

MIKE: Well, I asked him about that, and he told me about a survey. Someone had asked a number of customers, just after they had made purchases, what they liked best in the salespeople who had sold the articles to them. Know what the customers said? "This clerk made me feel welcome, made me feel as though she were really glad to see me."

I asked my supervisor, "How can I do that?" He said, "Well, just imagine that every customer is a friend who has just stepped in to visit you at your home—give the same friendly, interested service you would to that friend. Prompt, quick, *smiling* service. That's what makes friends . . . and gets customers."

GIRL STUDENT: My supervisor gave me a very simple tip that I hadn't thought about before. She told me, "Never ask a customer whether you can help him—that gives him an easy chance to say no before you even know what he wants."

SECOND GIRL: What should you say?

GIRL STUDENT: She told me to give the customer a friendly good morning, with his name if possible. Then put in some remark about the particular thing he seems interested in, like, "Isn't that a *beautiful* tie?" or "Did you notice that this is a *new* kind of collar?" That way, you have the customer interested right away.

BUSINESS TEACHER: Yes, I think we'd all agree that those retailing students are learning techniques that will help them to be intelligent and successful salespersons later on—and soon.

Now, right across the hall is a class in secretarial science. Those

world To earn money To use it wisely To see their place as individuals and as parts of the group—informed persons, competent persons, independent persons

You want the school to give your son and your daughter the skills they need in order to get and hold a job—and, also, the sense of values that is the key to wise use of their time and money and ability Right? That's what you expect your tax money to buy? Does it?

BUSINESS TEACHER Pardon me, I could not help overhearing May I answer that last question? You see, I'm a teacher of business courses at _____ School The last part of what you were saying about knowing how to make money and how to use it, too, sounded very familiar when it caught my ear!

Those things, you see, are exactly what we business teachers try to teach our students I believe we *do* give full value for each dollar of tax money—and for each minute of time, too May I tell you a little bit about what we do? Or, better still, let me take you on a tour of a few of our classes and let you judge for yourself If you'll just come this way a minute (*fading out and in*) . . . Let's step into this class in general business for a moment It sounds as if they were getting ready for a bit of recruiting themselves! Listen—

TOMMY Jane and I talked it over, when we go out to the _____ Eighth Grade tomorrow, to tell people about the different courses and things they can take in high school, we're going to tell them about all those things we talked about on the first day with Miss Smith—remember? Jane is going to say to me

JANE Why should I take general business, anyway? What's it all about?

TOMMY And I'm going to say, "It's the sort of class *everybody* ought to take Everybody ought to know how to read such things as an insurance policy, or a contract, or a lease You need to know how to write a letter of application, maybe, or order something from a catalog, or from the Government It isn't enough to know how to figure, you need to know how to figure out a budget for spending your money wisely, maybe you need to learn to figure out a timetable These are the sorts of things you learn about in general business"

BUSINESS TEACHER I'm glad Tommy is going to tell the eighth graders about our general business course We try to lay the foundations for sensible, everyday economic success for every Tommy and Jane in the class Information so sensible that later, when they are buying or renting a house, or choosing a career, or running a small business, or working for a large one, they will have a basic understanding of

and weather are kind to the Lowell car. First is the body finish (change that to *The first reason is the body finish*), which stands up under any conditions in any part of the world—through the heat of the summer and the cold of the winter. Secondly, the use of (make that *Another important reason*) is the use of rustless steel for the radiator shell and cap, also for door handles and certain other exterior parts of the car. (Change that *certain* to *several*) . . .

BUSINESS TEACHER: No, Miss Mason hasn't forgotten how to dictate. These are *advanced* shorthand students. They have already learned how to take dictation rapidly, and now they are being trained to get used to any dictator who keeps changing his mind. We call this "office style" dictation. The students in Miss Mason's class will be able to handle almost any kind of dictation they may run into in their beginning office positions.

Have you time for just one more class? Good! This is our office-machines group. (*Sound of typewriters, mimeograph, etc.*)

In this class we acquaint the future office workers with many of the office machines they may be called on to use in their work later. That girl in the corner is learning to operate a Monroe calculator. The boy next to her is operating a manifold billing machine. These two girls are running mimeograph machines—one electric and one manual. We try to give our students experience on both the latest and the not-so-new equipment; we never know just what kind they will run into out on the job!

Those four students over there are using dictation machines; the girl by the window is drawing on a Mimeoscope. So it goes: These students will be familiar with just about all kinds of office machines—enough to grow rapidly when using them on the job.

NARRATOR: Miss Business Teacher, I am grateful for this visit, but . . .

BUSINESS TEACHER: Oh, must we stop? I do wish you could look in on our bookkeeping classes! Why, one of them is scheduled to have a guest speaker from the Accountant's Club to tell them about Beginning Jobs in Business for Those Interested in Accountancy.

NARRATOR: I'm sorry we do not have time to visit longer. But this much I'll tell you, Miss Business Teacher: The next time I want to convince any taxpayer or parent that he gets his money's worth for the dollar he spends for educating young Americans, I'll send him in to see you!

I'm *really* glad we could visit *your* classes. They illustrate what one department is doing to develop real job training—as a service both to the individual students and to our business community—and to develop real . . . what did you call it?

two girls in front of the class are Mary Kahern and Jean Browning. They are both seniors. They'll soon be applying for a job. Let's listen. Mary is talking now.

MARY Jean and I are going to show you a right and wrong way to apply for a position. Jean is going to be the receptionist in our play. I am the applicant. This is what happens when I walk into the personnel office at the Superior Company—without having carefully prepared myself for the interview. Here I come. I step inside the door.

JEAN Good morning, Miss!

MARY I should like to apply for a stenographic or clerical job.

JEAN Have you had any experience?

MARY (*dull voice*) Uh uh.

JEAN I'm sorry but we take applications only from experienced applicants.

MARY (*feeble protest*) But I can write shorthand at 120 words a minute.

JEAN I'm sorry but I'm afraid that without experience we cannot accept your application.

MARY Well I guess that's that. (*Slight pause then back into narrative tone*) You can see that I didn't get very far trying to get a job with that approach. Watch me this time. Now I'm an applicant who has made careful plans for the interview and I ought to make a better impression. Here I go again into that same office.

JEAN Good morning, Miss!

MARY Do you need a stenographer who can take dictation at 120 words a minute—and transcribe it accurately?

JEAN Why yes we do. Are those your qualifications?

MARY Yes they are. I also drive a car and would have no difficulty in transportation.

JEAN How about experience?

MARY I have had no paid experience but we had an office practice class in our school that gave us training in office procedures.

JEAN We do not usually take applications from beginners but we may have a call for someone with your qualifications. Suppose you fill out one of our application blanks. (*fading out*)

MARY Thank you so.

BUSINESS TEACHER Class sessions like these are mighty good money's worth, don't you think? But just for fun let's step into our advanced shorthand class. That's Miss Mason dictating a letter to the class.

MISS MASON Dear Mr. Robinson: There are definite reasons why time

Everything you touch is wrong! (*Just as you say this touch the tab key—with no tabs set, and let the carriage fly clear across right in front of you. Register surprise! Then make a big ado about getting the carriage moved back to position, and just when you get it all nicely back and start to type with a pleased expression registering “success” on your face, “accidentally” hit the tab key again and have the whole business to do over again. After you get things under control, look up and say grimly*)

“See what I mean?”

“I really never dreamed that anything that looks as easy as type-writing could be so complicated; that is, it looks easy when somebody else that knows how does it. First of all, there’s a right and a wrong way to do everything. The way you just naturally do things is the wrong way every time. Take the way you sit, for example. Now when you go into some other class, say history or English, as long as you don’t actually lie down, nobody says too much about it. But in typing! You’re supposed to sit well back in your chair with your feet braced flat on the floor. That’s to give you balance. (*Manage to have your feet wrapped around the chair rounds, so you have to untangle them and get them into position as you say this.*)

“And just *where* your chair is is important, too. It has to be far enough back from the table so that your elbow is just the least little bit in front of the line down the side of your body. See, like this. (*Demonstrate*) If you’re too close to the typewriter like this (*Go on with accompanying demonstrations*), your elbows are pushed away back; and your arms are all cramped up, and it interferes with your speed. That’s a laugh, really. Interferes with *what* speed? Who’s trying to kid whom around here, anyway? Still, if you learn to sit correctly and a few other things, maybe you will get up some speed some day. If your chair is pushed back too far, your elbows are ‘way out in front of your body, and the weight of your arms as you type soon tires you out. You tire out anyway—at least at first.

“Now let’s see. How far did we get? Oh, yes. You have the chair in just the right position; your feet are flat on the floor; your elbows are just where they should be, and you are sitting back in the chair at the base of your spine—so-o! You are all ready to type. (*Do all this in a checking-off manner.*) Or are you? Well, I completely forgot to say anything about the position of your hands! or the keys! And you don’t know where any of the keys are unless you peeped—and that’s not fair.

“The second row of keys from the bottom is called the home row. That’s where your fingers are supposed to hover whenever they’re not somewhere else. You’d be surprised how often they get to places they’re

BUSINESS TEACHER Oh, you mean *economic literacy*, I think

NARRATOR Yes, that's it Your department teaches people about business and trains them for business

VOICE OF PARENT (*echoing*) I want John to be independent To assume his place in society—not to be a burden to anyone

NARRATOR Yes, you get your dollar's worth in *business* education—*basic* business training for everyone, *special* business training for those who wish to work for and in business!

PLAY 5 BEGINNING TYPEWRITING IS FUN— FUNNY LOOKING, THAT IS!

Note Here is a 'homemade' skit with assembly possibilities We are passing it on to you in the same unpolished form that we handed it to a student to use It is full of direct instructions to the student (mixed right along with the lines proper), of you s of mixed up verb tenses, etc It didn't take long to rough it out in such crude form and it worked! The audience loved it A clever student, adept at ad libbing and hamming a bit can really put it over

(Say "Beginning Typewriting Is Fun—Funny Looking, That Is! as you walk out to the typewriter which is on an ordinary typewriting table in good view of the audience Uncover your machine, insert your paper, and get ready to type, so that you are ready to 'hunt and peck' by the time you come to that in your line of chatter which you keep up continuously)

'People have been typewriting ever since somebody invented the typewriter 'way back in eighteen something or other Some people don't bother about trying to learn any certain system—and the longer I take typewriting the longer I think maybe they're smart! They just use the H and P system You know, hunt and peek (Do a bit of this with your two forefingers, accompanied by much facial expression) That's also referred to as the hope and pray method Hope you hit it right, and pray that you did! (Demonstrate again, suting your facial expression to the "hope" and 'pray')

"Another variation of the same technique is sometimes known as the S and S system Strike it wrong and swear because you did (Demonstrate again, pantomiming the swearing part) Of course, no lady ought ever to use that system, but then maybe nobody should be expected to remain a lady in the beginning stages of typing

"Here at school we're learning the touch system—that is, we're trying to (Begin to type at a slow rhythmic rate as you say this, and type as you talk)

"It sure is the touch system for some of us At least, right at first

least (*Take a quick look at what you've typed and register surprise that you might have missed a few*)

'Now about that shift-key business You can't have letters flying up all over the paper, so you have to learn to hold the shift key down on the opposite side from the key you want to strike You go *shift, strike, release, shift, strike, release* And if you happen to let that shift key start releasing before you've struck—you get—(*Take a quick peep, and give a faint grimace*) Yep! I did!

'Well, if you learn all that—Oh, my word I almost forgot to tell you that the most important thing probably for a beginner to learn is how to strike the keys You don't just hit them any old way No Sireel You have to keep your fingers curved and strike out at the keys as if they were hot and you had to get off them in a hurry (*Strike a few, very staccatolike*) If you punch or mash the keys or follow them down, you get a bunch of elashed keys like this (*Punch down a few*) Then you have to do this (*loosen them*) or you just don't type As I was saying—No, I'll tell you what Suppose you start learning to type yourself—beginning typewriting is fun—funny looking, that is!"

PLAY 6 DO'S AND DON'TS FOR THE PROM

(*An assembly skit easily adaptable to TV or radio performance*)

Foreword This skit is intended to help those students who are shy and puzzled over minor details develop a degree of poise and confidence so that they will not only get up enough courage to go to the prom but to enjoy it The effectiveness of the performance will lie in how carefully the actors are chosen Great care must be exercised to select the most popular, sure of themselves students to portray the shy, wrong way characters or the same two students may be used to portray both the right and the wrong modes of behavior In fact, the same students could be used for portraying all scenes if the sponsor so desires There are advantages to using different sets of characters in some situations, in others it may be well to have the most popular, sought after couple in school play all parts The narrator must be handpicked—genial and well liked by the student body, one not easily fussed by teasing

NARRATOR (*preferably with mike he may refer to script but should give the appearance of talking to the audience in a manner of easy camaraderie*)

As all of you know, next week is the all school (or junior senior or sophomore, etc) prom And as some of you may know, those who are going to the prom are divided into two kinds of people—well, naturally, you think right off of *boys* and *girls* But those aren't the two kinds I'm referring to I mean—well, sure, the two

not supposed to be If you don't believe it, just try typing a line and see how often you hit b for v' or 'r for 't"

"Anyway, in learning the home row position, you start with the little finger of your left hand and start with the end key, like this (*Demonstrate*) asdf, skip two in the middle and start with the right forefinger jklsem. Now in case you think I'm adding a new letter to the alphabet, that sem stands for semicolon. You just have to get chummylike with it and give it a nickname because it takes too long to say semicolon everytime you strike it. Can you imagine a teacher standing up and shouting out asdfjklsemicolon, asdfjklsemicolon, asdfjklsemicolon (*accelerate each one*) each time she wanted the beginners to drill on those keys. Man, she'd run out of breath quicker than the students would run out of fingers! And that's pretty quick in the beginning.

"That home row is the first group of keys you learn. Just when you're feeling cocky because you can do osdfjklsem, you have to start in on the reaches to the other rows or banks of keys.

"Each home row finger controls keys in each of the other rows, and you always have to use the same finger on the same key. You just can't switch things around the way you change the furniture in your room or the way you do your hair, just because you're tired of the same old routine or rut. Once you decide a certain finger is made for a certain key, they are stuck with each other—or at least they'd better be if you turn out to be any kind of a typist.

"But to get back to this other row business. Your home-row j finger is also your u finger, so you must remember that that is your ju finger. u is right above j so you go around saying and thinking ju, ju (*Strike the combination a couple of times as you say it, then go through the motion in the air as you say it. Close your eyes and register deep concentration.*)

"That's not so bad, but then that j finger also controls n which is down below j, so you have to learn jun, jun, jun (*Do jun up in the air a couple of times, too.*)

"And that's not all. Your j finger is also your y finger, and your h finger, and your 6 finger, and your 7 finger, your underscore finger, —finger. You have to use the shift key to strike these last two. And if you don't time things just right when you use the shift key, the letters fly up in the air above the line, or the next letter bogs down below the line. That's what I mean when I say typing isn't as simple as it looks. That one simple little j finger has to learn all these other letters or reaches in addition to j (*Type these combinations as you say them*) jn, ju, jm, jy, jh, j6, j7, j, j7—well, I hit the j each time at

JOYCE Yes—and we have a couple of versions of this First, here is one way not to do it (*She pauses*)

(*Offstage there is a loud toot of an automobile horn—the snazzier the type of siren, the better A brief pause—then some very impatient tooting of the horn A door sloms, there is the sound of quick steps as if someone were running then the slam of a car door and the swoosh of a car taking off as an adult voice calls out*)

ADULT VOICE Marilyn, your father said if that young man doesn't stop honking for you to come out when he calls, he's going to put a stop to his calling—Marilyn! Wellll (*in utter exasperation*)

JOYCE Now father is right That is definitely not the way to call for a date Susie Snooper says the real reason back of that behavior is probably not mole ego or the desire to show off or just plain laziness but, believe it or not, Susie says that boy's lack of plain everyday courtesy comes from his being shy

NARRATOR You're kidding! A boy who blasts the whole neighborhood into looking out the window to see who's calling for Marilyn, shy? Don't be silly!

JOYCE No, I think Susie is right She says the reason he doesn't park the car and go up to the door is because he's not sure of what to do when he gets there First of all, he's not sure just who will come to the door—and he isn't sure of just what to say if someone besides Marilyn comes It might be that hellion of a kid brother of Marilyn's or her dad In fact, he's not too sure of what to say if Marilyn herself comes to that door So, he just leans on the horn and avoids an unsure moment

NARRATOR In a way, that makes sense

JOYCE Yes—to him it does And Marilyn doesn't help him out by dashing out with her "Yes, mlord" manner If she accepts such discourteous behavior, you can just bet he's going to keep on honking that horn for her to come running Susie says very often when girls complain about the boys' bad manners, the girls are partly to blame because they accept bad manners Would you like to see another version of how not to call for a girl?

NARRATOR Well, it can't be any worse, I guess Let's have it.

JOYCE This one is a little better—at least the boy gets to the door But this time, the girl doesn't help him out much when he gets there Look over here—(*turns and indicates another part of the stage where Bill is calling for Jeannie*)

(*Effectiveness will be added if Bill and Jeannie are dressed in prom clothes Bill walks out from the wings, goes up to an imaginary door and presses the door bell synchronized with on off stage ringing—good for a laugh*)

(*Jeannie appears from on opposite wing and opens the imaginary door after Bill's ring She is wearing a corsage that clashes rather obviously with her dress Bill remains standing awkwardly outside the imaginary door because she doesn't invite him in*)

kinds of people I'm referring to *are* boys and girls, but among the boys and girls who are going there are two kinds. Huh, huh, never mind with the wisecracks! The two kinds I mean are the ones that Susie Snooper told us about. Susie Snooper, who is the invisible female version of Superman, floats around and can look right into what all of us around dear old _____ High School are thinking. And Susie says there are really just two kinds of people going to the prom.

(*Narrator continuing*) First, there are those unsure, seared individuals who are afraid they are going to pull some sort of social booboo before the evening is over, and second, there are those positive individuals who aren't unsure about it at all—they just know they're going to end up on the embarrassing end of some situations. Susie says there's a third class, too, but they don't worry her. They're the 'know it alls' who won't ever wake up to what they did wrong! Now if you belong to that group, just quietly go to sleep until this is over. It won't do you any good to listen.

So, Susie Snooper suggested to the Student Council (or the Business Club or whatever organization is presenting the assembly) that we ought to run through a few of the situations that might cause trouble. In fact, Susie thought it would be such a good idea that she confided her idea to Joyce Simmons, who is going to act as Susie's *visible self* today and let us in on some of the problems that Susie says are bothering prom goers. Now please, don't identify Joyce as Susie Snooper, she isn't. But she has been in conference with Susie—so she knows what Susie knows—well, up to a certain point. Don't you, Joyce?

JOYCE (*coming on mike laughing*) Yes, up to a certain point I do know what Susie has been worrying about. You see, in spite of her "noseyness," Susie is really a kindhearted gal who is interested in everybody's having a good time at the prom. And she says many of us get off to a bad start right in the beginning. Why, Susie says some of the fellows don't know how to call for their dates properly—and some of the girls don't help them out a bit either.

NARRATOR Gosh, do you mean there is a right way to call for a girl? (*Aside*) Whoops! I wonder if Susie is referring to me?

JOYCE Well, there most certainly is. Susie suggested we have some demonstrations of the right and *wrong* ways for a fellow to call for his prom date, so I asked some of the gang to help out. Shall we proceed?

NARRATOR It sounds like a good deal. Which comes first—the "wrong way?"

BILL (*stepping inside and closing the door*). Thank you, Jeannie You look very nice yourself I like your dress But, gosh, I didn't know it was pink! Gee, those roses I sent—

JEANNIE (*hastily*) They're lovely, Bill Mother says it is one of the loveliest corsages she ever saw See, the clever way she dreamed up for me to carry them so they won't get crushed dancing (*Jeannie slips her hand through the finger strap of the envelope type evening bag to which the roses have been pinned*) Thank you for sending such lovely flowers

(*Then as she sees that Bill is making no move to help her with her coat, she picks it up and hands it to him casually and says simply*) "Will you help me on with this, please, Bill?" (*Then when the coat is around her shoulders*), "Thank you Shall we go?" (*And as Bill just stands there, she says*), "Would you get the door please?" (*She gives her flowers a half-way dreamy sniff to avoid just standing there with an obvious "wait-on me" air while Bill opens the door and steps aside for Jeannie to go out first*)

JEANNIE This is going to be fun, I think I love dress-up dances now and then, don't you?

(*They exit together*)

NARRATOR I can't quite put my finger on it, but things did go off better that time, didn't they? What happened?

JOYCE Oh, a lot of little things First of all Jeannie paid Bill a genuine compliment He did look nice all slicked up for the prom You know, Susie says that boys worry just as much about their appearance as girls do and appreciate sincere compliments too Jeannie's complimenting Bill made it easy for him to say something nice about her dress, and of course, inviting him in instead of letting him stand out in the cold was just plain good manners

NARRATOR And the way she put him at ease about the flowers That was nice, too What if he hadn't said something about their being the wrong kind for her dress—what should she have done then? Just say nothing about them either?

JOYCE Oh, no, that would have been very rude Regardless of what they looked like, it was up to Jeannie to thank him for them and to ignore their not looking too sharp with her dress As a matter of fact, the wrong color corsage isn't a major calamity, though some girls act as if it were Almost any flowers are pretty and blend after a fashion with almost any color of dress And Jeannie's mother was smart when she dreamed up an effective way of removing them a little way from the salmon pink of the dress

NARRATOR Jeannie helped Bill out on the coat situation, too, didn't

JEANNIE (*indifferently*) Hello, Bill

BILL (*just as indifferently*) Oh, hello

JEANNIE (*goes several steps back into the "room" grabs her coat from a nearby chair and struggles into it as she crosses back to the door where Bill is still standing Then she speaks*).

Well, come on, before we let any more cold air in by your standing there with the door open (*Slams imaginary door as they go out Jeannie sails out with Bill trailing none too happily after her*)

JOYCE Now Susie Snooper says it is girls like Jeannie who make boys scared to call for them First of all, she left him standing out in the cold instead of inviting him in, and she is the very type who fusses about boys being unmannerly And she made it difficult for him to help her with her coat—even if he had wanted to—and she completely ignored thanking him for the corsage he had sent her

NARRATOR Well, I can't say that I blame her too much for that last Those flowers certainly didn't do anything for her dress Why do you suppose he didn't find out what kind of a dress she was going to wear?

JOYCE Well, Susie Snooper would again chalk up his not finding out to shyness Bill just couldn't get up his nerve to say simply, "Jeannie, what color is the dress you are wearing to the prom?" or "Jeannie, what color flowers would you prefer for the prom?" That sounds like a very simple thing for a boy to do—but somehow it isn't So Bill just took a wild guess and sent red roses How in the world was he to know that Jeannie's dress would be a sort of salmon pink?

(*Note Remarks concerning the color of flowers and dress can be changed to fit any dress and flowers*)

What he could have done of course, was to ask one of Jeannie's friends to find out the color of Jeannie's dress—and whether she preferred a shoulder corsage, a wristband type, or one for her hair Actually there wasn't any place on Jeannie's dress where those flowers would have looked good—regardless of color—but she could have been gracious about them—and she might have pinned them to a little envelope type evening bag, which her mother would have lent her In that way she could have featured them—at a fairly safe distance from the dress, perhaps But let's let Jeannie and Bill do that scene a better way

(*Bill comes up to the imaginary door and rings the imaginary bell, with off stage sound effects Jeannie comes to the door and opens it*)

JEANNIE Oh, hello, Bill (*sincerely*) How nice you look Won't you step in just a minute, please, while I get my wrap

isn't it? You know I found out about that Eighth-Street door the hard way myself Three years ago it was—with me stepping out on one of my very first dates There I was going up to all the doors trying to get in Some wise guy of a senior came driving down the street with his date and leaned out and yelled, "Around on Eighth Street, Oswald—that's the way the big people get in!" It's kind of funny now—but I was really burned up then

JOYCE Susie says she thinks it would be a good idea if, on the posters that advertise the prom, we added a line at the bottom, "Use Eighth-Street Entrance" And she thought it would be good to put it in the paper, too It would take such little extra effort to straighten everybody out on such a simple thing And Susie says that most of the time it is just unsureness about the little things that keep students from having a good time at school parties and proms—or even keeps them from coming, sometimes Or if they do come—it's the little things they do wrong that spoil the evening—either for themselves or someone else

NARRATOR Like stepping all over your partner's toes, maybe I guess that could spoil a girl's evening—if the fellow is a poor dancer But that works both ways, too Some girls are pretty poor dancers, too

JOYCE Well, Susie says that being a good dancer certainly adds to one's confidence and popularity, as a rule, but that most students are pretty charitable toward one another when it comes to stepped on toes But there are other little rudenesses or lacks of thoughtfulness that often ruin the evening for someone or other Like—well, I'll tell you what, you watch each of these little scenes and tell me what's wrong Just pretend that over here—(*she walks to another part of the stage*) is the girls' powder room and over here is the corridor outside it Here come Jeannie and Bill (*Or two different characters*) They have just arrived—(*smiling as she says it*) *through the Eighth-Street door* and now Jeannie says to Bill as they arrive opposite the girls' powder room—

JEANNIE Excuse me just a minute, Bill (*She goes off to another part of the stage where she is met by Alice—also in a formal—and they start admiring each other's dresses and hair and carrying on an animated conversation in pantomime, giggling and shrieking and gossiping, and applying lipstick and combing hair, et cetera They disappear into the wings still pantomiming*)

(*Meanwhile Bill stands around in the "corridor" sort of bored and self conscious and in pantomime talks and nods to passing friends Real students in prom dress can pass by if you want to add characters and interest to the skit—such characters are called "walk on's" and add effectiveness to such scenes Their greeting to Bill can all be in pantomime so that they do not interrupt the main trend of the action—*

she? Without embarrassing him, either Do you suppose he will remember to help her the next time?

JOYCE Probably You know, boys have a way of catching on fast But if he doesn't, Jeannie will probably just keep on making it easy for him to help her, until he finally tumbles You know, girls can do a lot to help boys develop little courteous attentions if they just sort of tactfully make it possible for the boy to do the courteous thing

NARRATOR I can see that Why by the time Bill has had half a dozen dates with Jeannie, he'll probably have acquired quite a degree of polish I could do with some dates with Jeannie myself Hmmm! I wonder what she's doing this Friday night? (*He gazes offstage thoughtfully*)

JOYCE Well, meanwhile back at the ranch house, my friend—or rather back at the prom—let's see what happens when boy plus date arrive at the gym

NARRATOR Why—they just go on in and start dancing—don't they? That's easy

JOYCE Well Susie Snooper doesn't think so There's the little matter of which door to go in, for example—and pockets and powder rooms, and monopolies, and wall flowers, and cut ins, and—

NARRATOR Hey, just a minute—you lost me way back there at the door business What do you mean by which door? Everybody knows you come in the Eighth Street door—for proms

JOYCE Oh, do they? Everybody? How do they know?

NARRATOR Well gosh, you just know that from previous proms Everybody uses the Eighth Street door—they just do That's just the custom I guess—once you've been to a prom, you just know! But heck—what difference would it make if you did happen to come in the wrong way—as long as you finally get there?

JOYCE Well, Susie says that for some people—figuring out that you always come in the Eighth Street door on prom nights is just as confusing as it would be for the rest of us to figure out by which door to enter the White House if we were invited to tea There are so many doors to this building—and no fellow wants to be embarrassed when he has a date, by dashing around to a lot of locked doors—or looking like a greenhorn because he leads her down half a dozen corridors before they come to the proper one I know that sounds like a trivial thing—but Susie says it is important Many a first timer at our proms is embarrassed just trying to get into the dance—casually

NARRATOR Come to think of it, she's right How could I have forgotten—except that your mind is supposed to forget unpleasant things,

want to powder your nose, just leave little ole Willie casing the joint down by the old gym door where "Life can be beautiful" Yessir! But beautiful

JEANNIE I've got news for Little Willie Little ole Jeannie isn't going to powder her nose any more tonight after that little exhibition Let's go on in where the lights are dimmer and you can't see so much
(*They exit laughing*)

NARRATOR Well, they certainly were in a better mood than they were a moment ago Looks like they might get off to a good evening this time What made things look so different?

JOYCE Well, it all came about because of a little thoughtfulness and consideration on two counts First of all Jeannie kept her word about taking just a minute, and secondly she suggested a definite place for Bill to wait for her—and, incidentally a place that was much less conspicuous or embarrassing than the corridor opposite the girls' powder room In fact, Bill really enjoyed himself there by the door As he said, the *scenery* was interesting

NARRATOR I guess I never realized before what a big difference little courtesies play in making dates pleasant

JOYCE And speaking of courtesies, here's one more little irritating habit that Susie Snooper says sometimes makes for anything but pleasantness Did you ever see anything like this before? Now Alice is a very nice girl—and she would be horrified if someone told her she were being rude to Dave—but just watch

(*Alice and Dave enter from wing Alice has her hands full of a number of things*)

DAVE (*appreciatively*) Hey! That orchestra sounds all right Let's go
(*He steps back and holds out his arms in dance position Alice starts to take her position—but her hands are too full She tries shifting things from one hand to the other*)

ALICE 'Oh, Dave, will you put this in your pocket for me?'

DAVE Sure What is it?

ALICE (*handing him the articles as she calls them off*) Well, my compact—and my lipstick—and my comb I guess maybe I should have brought an evening bag like Mother suggested—but I hate evening bags—they're so much bother, don't you think? (*Dave is too busy "filing" Alice's possessions in various pockets to "think" apparently Just as he gets the above things tucked away, Alice says—*)

And maybe you had better keep my wallet, too, and my glasses, if you don't mind I was going to leave them at home—but I won't be able to see one thing of the floor show without them Believe me, in my next incarnation, I'm not going to be born so nearsighted that I

which in this case is poor Bill's being stranded The longer he stands, the more self-conscious and bored he becomes He looks at his watch in irritated fashion, then at the powder room door in greater disgust and is just on the verge of really losing his temper when Joyce breaks in)

JOYCE (to narrator) See what I mean Jeannie told Bill she would be 'just a minute' Instead, she's taking what seems like hours to poor old Bill who hates waiting, especially waiting opposite a door marked 'Girls' Powder Room' I wouldn't blame Bill if he just up and—yes, I thought so There he goes on into the dance all by himself (*Bill with a final exasperated shrug of his shoulders trudges off down the "hall" out of sight*) And won't Jeannie be just as mad as Bill was when she comes out at last and finds him gone? But it serves her right

NARRATOR Yup! Here she comes Wait till she discovers that Bill isn't anywhere around Boy, will her feathers be ruffled!

JEANNIE (*coming back on stage*) "Bill, do you know what Alice just told me—Bill, hey (*she looks around as if she couldn't believe he isn't where she left him*) 'Well, the nerve of that boy! How's that for bad manners! Walks right off and leaves me stranded all by my self Now won't I look silly walking into the dance alone saying (*She mimics herself in a sugary tone*) "Did anyone see Bill around?" —(*then belligerently*) 'Did anybody see that dumb yokel I came with?' (*She strides down the "corridor" with fire in her eye—every ruffle bristling*)

JOYCE Now they're certainly off to a fine evening, aren't they?

NARRATOR Yeah, but she had it coming to her You and Susie Snooper ought to tell girls like Jeannie that—

JOYCE (*breaking in*) You mean that it would be much pleasanter all 'round if things went like this? Let's let Jeannie and Bill arrive at the dance again, shall we?

(*Jeannie and Bill enter again this time when they get to the imaginary powder room door, things are different*)

JEANNIE Excuse me just a minute, Bill Would you wait for me just outside the gym door, please? I won't be but a minute

(*She goes inside the powder room, and Bill saunters on down to another part of the stage Here he goes through the same sort of pantomime of greeting passers by looking "Some dish" looks at imaginary girls going in with their escorts while Jeannie quickly touches up her lipstick speaks pleasantly to Alice, but definitely cuts her off from any long winded confidences with a look at her watch and a nod down the hall toward Bill In a very brief space of time, she leaves the powder room" and comes on down the hall to meet Bill*)

JEANNIE Thank you, Bill, for waiting I hope it didn't seem long

BILL I didn't mind This was quite a good spot to wait in here by the gym door, if you know what I mean Plenty of interesting scenery moving about—very interesting (*Teasingly he leans past Jeannie to ogle at another girl passing by*) Beautiful scenery! Anytime you

want to powder your nose, just leave little ole Willic easing the joint down by the old gym door where "Life can be beautiful." Yessir! But beautifull

JEANNIE: I've got news for Little Willic. Little ole Jeannie isn't going to powder her nose any more tonight after that little exhibition. Let's go on in where the lights are dimmer and you can't see so much. *(They exit loughing.)*

NARRATOR: Well, they certainly were in a better mood than they were a moment ago. Looks like they might get off to a good evening this time. What made things look so different?

JOYCE: Well, it all came about because of a little thoughtfulness and consideration on two counts. First of all Jeannie kept her word about taking just a minute, and secondly she suggested a definite place for Bill to wait for her—and, incidentally a place that was much less conspicuous or embarrassing than the corridor opposite the girls' powder room. In fact, Bill really enjoyed himself there by the door. As he said, the *scenery* was interesting.

NARRATOR: I guess I never realized before what a big difference little courtesies play in making dates pleasant.

JOYCE: And speaking of courtesies, here's one more little irritating habit that Susie Snooper says sometimes makes for anything but pleasantness. Did you ever see anything like this before? Now Alice is a very nice girl—and she would be horrified if someone told her she were being rude to Dave—but just watch:

(Alice and Dave enter from wing. Alice has her hands full of a number of things.)

DAVE (*appreciatively*): Hey! That orchestra sounds all right. Let's go. *(He steps back and holds out his arms in dance position. Alice starts to take her position—but her hands are too full. She tries shifting things from one hand to the other.)*

ALICE: "Oh, Dave, will you put this in your pocket for me?"

DAVE: Sure. What is it?

ALICE (*handing him the articles as she calls them off*): Well, my compact—and my lipstick—and my comb. I guess maybe I should have brought an evening bag like Mother suggested—but I hate evening bags—they're so much bother, don't you think? *(Dave is too busy "filing" Alice's possessions in various pockets to "think" apparently. Just as he gets the above things tucked away, Alice says—)*

And maybe you had better keep my wallet, too, and my glasses, if you don't mind. I was going to leave them at home—but I won't be able to see one thing of the floor show without them. Believe me, in my next incarnation, I'm not going to be born so nearsighted that I

can't recognize my best friend ten feet away. Then I won't always be having to lug glasses around. Oh, and here's my hankie, too." (*Poor Dave, by now really has some bulging pockets, and he doesn't look too happy about it.*)

ALICE (*spreading her empty hands around delightedly*): My, it certainly is a relief not to be loaded down with all that junk. (*She says this as they walk off stage with Dave looking at his pockets with a sort of helpless shrug of his shoulders.*)

NARRATOR: Well, she may not be loaded down, but poor Dave is. His pockets look as stuffed as a squirrel's pouch full of nuts. Speaking of nuts—gals who do that—

JOYCE: Huh, huh! Don't say it. I know! And really it is most inconsiderate for a girl to load up her date's pockets with her beauty aids and the like. Susie Snooper said that is something the girls should be more thoughtful about.

NARRATOR: You know what I've been thinking? I think we ought to run a column in the school paper the week before the prom full of "Susie Snooper Says" ideas. Then we could all check up on ourselves without its being too obvious. Why, we could run a whole section of "Do's and Don'ts for the Prom" that would present the answers to a lot of etiquette problems.

JOYCE: That sounds like a wonderful idea to me. And Susie Snooper thinks so, too. In fact, she has already had a conference with the editor; and next week, there may be a little surprise in the paper—wait and see!

NARRATOR: Well, you tell Susie for me that I hope she covers such things as table manners, how to ask a girl other than your date for a dance—and, how to get rid of her politely, maybe, and oh, yes—I'll bet a lot of kids would like to know the—well, er—the correct way to say good night, maybe? (*He gives Joyce a very naive, dumb look as he says this*). Do you suppose Susie Snooper would have some pointers on that, too? (*He looks at Joyce expectantly.*)

JOYCE (*giving him a "that will be about all out of you" look*): Well, if I know Susie Snooper—and I think I do—she'll just say to the likes of you, "See here, my fine fellow—just how snoopy can you get!"

(*Note: End with that last speech of Joyce's, if you wish.*)

NARRATOR: Seriously, we hope everybody will be watching for the special section in next week's paper. And we do hope that everybody reads it—and then comes to the prom all dressed up in the very latest Susie Snooper good manners. Let's all see Susie in the paper—and then see our well-mannered friends at the prom. (*He bows low to Joyce, extends his arm which she takes, and they promenade off in*

grand style Just as they exit, the narrator sticks out his foot and slyly trips Joyce, then he makes a very gallant effort to catch her as she starts to fall Slyly he turns and says over his shoulder to the audience) Now what do you suppose Miss Susie Snooper will say about that! Tsk! Tsk! Tsk!

PLAY 7 ARE YOUR TELEPHONE TACTICS TERRIFIC—OR TERRIFYING?

Foreword This is a radio skit—easily adaptable to either assembly programs or TV The only differences actually are these (a) For assembly or TV, the scripts will need to be learned rather than read—unless Idiot boards are used in connection with the telecast and (b) the characters will need to be varied that is the same two characters might double for all the telephone voices on radio, but variety and interest will be added if different sets of voices and persons are used for either TV or assembly Costuming is unnecessary—stage settings are also practically unnecessary as these can be close up shots All that is needed in the way of props are two telephone sets and possibly the addition of two small tables and two chairs which the telephone participants may use while telephoning The writer is indebted to Mr Herbert Shaw of the Michigan Bell Telephone Company for his help in supplying certain of these materials

Opening A telephone rings twice, then a voice begins (On TV, the narrator picks up the phone and speaks as though he were answering it)

NARRATOR Good morning this is not the "Telephone Hour"—at least not the one identified by Howard Barlow's orchestra and the familiar theme song America has come to know so well But this is a program concerned with telephones—a program concerned with telephone techniques—the little everyday actions that occur in daily conversations which are basically so simple, so easy to learn that everyone could follow them But does everyone? We'll let you answer that for yourselves

NARRATOR (continuing) Or better still why not listen in with us on some techniques that the girls in Miss Smith's Secretarial Practice Class at _____ High School have been discussing First of all, let's have Jeanne Black, one of the girls in this year's class, tell us a little more about it I'll hang up now with your permission and let you tune in on Jeanne (*Camera switches to Jeanne as the narrator continues For an assembly program, Jeanne simply comes out and takes her place at one of the tables*) Jeanne, how do the girls feel about studying telephone techniques? After all all of you girls have been using the telephone probably since you were four or five Doesn't it seem pretty silly to waste good school time learning how

to telephone? Do you really think people *have to be taught* how to telephone? Can't any dumbbell—pardon the expression—make himself understood over the phone without studying about it?

JEANNE (*laughing*): You know, you sound just like some of us did when Miss Smith suggested that we include a unit on telephone techniques in our secretarial practice work this term. I'm afraid that quite a few of us weren't very co-operative about it. We said, just like you did—even used the same word in fact—"Why, any dumbbell can use a telephone."

NARRATOR: And what did Miss Smith say to that? (*He changes to a very brusque tone*)—"Well, we're going to study telephone techniques anyway."

JEANNE: Oh, no, Miss Smith isn't like that. She suggested that we each get the opinion of some business or professional person about whether or not he felt that telephone techniques needed to be improved—and that we actually write down—as nearly as we could remember—both sides of a telephone conversation we personally had that week or one side of some conversation we had overheard—and we'd judge from that.

NARRATOR: How did it work out? Did the business and professional people think it was a good idea? What about the conversations you recorded? Did they disclose anything startling?

JEANNE: Did they? They were awful. I mean the telephone conversations. Not the business and professional people. *They* were wonderful. So interested in what we were doing and why we were making our little survey—and, funny thing—they were all just as enthusiastic about the idea of our including a unit on telephone techniques as we had all been against it.

NARRATOR: So they convinced you, yes?

JEANNE: Well, yes. Although actually it was the telephone conversations that we recorded that really made us see how many thoughtless little things people—nice people, too—do every day when they are telephoning.

NARRATOR: For instance?

JEANNE: Oh, for instance—hanging up the receiver with a loud bang so that it practically deafens the person—or laying it down on a desk or table—receiver part up while you look for something. That puts the person on the other end in the position of being an eavesdropper whether he wants to or not—and sometimes that can be downright embarrassing for both parties.

NARRATOR: Oops! I may be a chief offender on that score. What are you supposed to do with it—try to cuddle it under your chin (*goes*

through the motions) while you hunt for something with both hands? I've tried that system—I always lose the phone with a very loud crash when I try that

JEANNE (*laughing*) Now if you had been in our telephone techniques class you would know that you put it face down gently on a blotter or felt pad—like this The telephone company advocates felt pads I think you can buy them at most stationer's or office supply stores But even a desk blotter works quite well, if you just remember to turn the receiver unit face down while you look for something or confer with someone (*With a smile*) I guess that could be considered one of the rules of telephone courtesy "Always place the receiver face down gently"

NARRATOR That sounds fine to me But what about these people who place the receiver face down gently and then apparently go off and forget that they have placed it so It sort of leaves the fellow on the other end dangling face down, too, or doesn't that ever happen to anybody but me?

JEANNE Indeed it does Why, that was one of the things we found happened most often in our little survey Beverly Schmidt actually recorded the time that her mother waited for a clerk to come back to the phone, and it was five and three quarters minutes And all the time she could hear conversations going on in the office and finally somebody said, 'Well, does anybody know why that phone over there is off the hook? Is it supposed to be?' And then somebody said, "Oh, my goodness, I forgot all about that woman She wanted to know whether we had something or other in stock—now what was it? Oh, well, I'll just tell her we don't have it—' And with that, that same voice picked up the phone and said to Beverly's mother, "I'm sorry, ma'am, that item is not in stock," and hung up before Mrs Schmidt could say anything Was she burned up? (*As an afterthought*) But it certainly made a good case study for us

NARRATOR (*laughing*) That I can well imagine What happened after you got all your so called case studies or Exhibits A, B, C, and so on turned in?

JEANNE Oh, we did lots of things First of all, we really studied the telephone book—you know "*Wolley Segap*" as the TV ad says, "Yellow Pages" spelled backwards We really did learn how and where to look up elusive things in the classified ad pages Then we sent for helps from the telephone company They have wonderful booklets on all sorts of things having to do with telephones—

NARRATOR Such as—

JEANNE Oh, such as, "How to Make Friends by Telephone" That one

contains simple rules for effective and courteous telephone techniques 'Your Voice Is You' tells how to pronounce numbers distinctly—you know—you say *Nyen* and *Fi-ve* and *Oh*, for zero. It also has exercises in it for "lazy lips" and mumbling. Oh, we had a lot of fun with those books. And in connection with that we borrowed the tape recorder from the speech department and recorded our own voices in typical telephone conversations. Was that ever a revelation!

NARRATOR I know what you mean. I never will forget the first time I heard my own voice recorded. Old mumble mouth me. Wow! Did I ever go around saying 'Peter Piper Picked a Peck of Pickled Peppers' after that. Well, what else did you do?

JEANNE Oh, we actually worked out some typical telephone situations that we might have to handle in almost any job—like a "complaint call" or a call asking for information or help, and a collection call. We did them both ways—you know, the wrong way, and the right way.

NARRATOR Oh, a sort of *before* and *after* performance? *Before* the unit on telephone techniques and *after*, maybe?

JEANNE Well, sort of. Would you like to hear some of the girls do a few of these typical telephone calls that we worked out?

NARRATOR I most certainly would. Who's first?

JEANNE I think Sue and Elinor, over there on the end, are ready with theirs. Let's start with them.

(*Camera up on Sue and Elinor if this is on TV—or they move over toward the mike or center stage if this is an assembly program. If possible have the two telephones. The phones are almost a must.*)

SUE Elinor and I are going to give you our version of the *incorrect* way and the *correct* way—well, at least a *better* way of handling a telephone call that might be termed a "helpfulness" call. We don't think the first or incorrect way turned out to be very helpful. You listen and see what you think please.

(*Both girls take up phones and wait just a second before beginning.*)

HELPFULNESS (*Incorrect Way*)

Telephone rings

SUE Hello

ELINOR Is this the Red Streak Coal Company?

SUE Yes, it is

ELINOR May I please speak to Mr. Nealson?

SUE He's not here just now

ELINOR: Well, do you know where I might be able to reach him?

SUE: No, I don't.

ELINOR: Perhaps you could tell me when he is expected back?

SUE: Oh, probably sometime before five, I guess.

ELINOR: I suppose I had better call him in the morning, then.

SUE: All right.

ELINOR: Good-bye.

Both girls hang up.

SUE (*stepping out of character*): You probably noted a great many errors in that conversation. First of all, I gave an improper answer right in the beginning when I just said, "Hello." Then I didn't volunteer any information; I didn't offer any assistance, and my closing was also improper. I'm afraid if I had been Elinor I wouldn't have had a very good impression of the Red Streak Coal Company. Now we'll give you our *Better Way*. This time I am really going to try to be helpful.

HELPFULNESS (*Better Way*)

Telephone rings.

SUE: Red Streak Coal Company.

ELINOR: May I please speak to Mr. Nealson?

SUE: I'm sorry, but Mr. Nealson is out of the office until three o'clock this afternoon—perhaps there is someone else who could help you?

ELINOR: No, I don't believe there is.

SUE: May I take a message for Mr. Nealson?

ELINOR: Yes, will you tell him that Miss _____ of the Green Supply Company called and that I'll call him in the morning.

SUE: I'll be glad to give him your message, Miss _____. Thank you for calling. Good-bye.

SUE (*stepping out of character again*): We thought that conversation was a big improvement over the first one. I identified my company immediately; I volunteered the necessary information—without telling things which weren't the concern of the person calling; I offered assistance.

ELINOR (*also stepping out of character*): Sue also secured my name and a definite message for Mr. Nealson and she really left me feeling as if she were trying to be courteous and friendly. It really didn't take any more time for her to be courteous than it did to be indifferent. You know, Miss Smith timed us when we were doing those conversations for the class, and both of those conversations took just about half a minute.

JEANNE Thank you, Sue and Elinor And I'm glad you brought up that last point, Elinor One of the points our unit on the telephone revealed was that the telephone is such a quick way to accomplish work And frequently the correct way of handling it is even quicker than the incorrect way Would you like to hear another typical type of telephone call handled incorrectly and then correctly?

(*Sue and Elinor move off camera or off stage*)

NARRATOR Indeed, I would And I'd like to join you in thanking Elinor and Sue for showing us how to be *helpful* via the telephone What's this next one going to be?

JEANNE Betty and Nancy have one concerning a "Complaint Call" This time Betty is secretary in a high school You know, institutions get complaints just as well as businesses

NARRATOR (*wryly*) You're telling me? This should be a good one Let's hear it, please

COMPLAINT CALL (*Incorrect Way*)

(*Betty and Nancy move in to mike or camera range and pick up phones*)

Phone rings

BETTY Cleveland High School

NANCY (*excitedly*) I want to speak to the principal right away

BETTY He isn't in

NANCY Well who are you?

BETTY His secretary

NANCY You tell him that some of your boys absolutely ruined my flower bed What are you going to do about it?

BETTY I don't know What did they do to it?

NANCY They were scrambling around for a football that they shouldn't have kicked over here in the first place—and they trampled all over the flowers Why, they even pulled up whole handfuls grabbing around for the ball The whole lot of them piled down on that ball right in my flower bed I tell you it's a mess!

BETTY Sorry ma'am—sometimes things like that happen There's nothing we can do about it

NANCY Well, if that isn't a fine attitude to take After all, I'm a taxpayer I pay taxes to help run a good school, not to support an institution that helps make hoodlums out of kids, so that they tear down the community!

BETTY Listen, ma'am, kids will be kids Accidents are bound to happen (*Slams down the receiver in disgust*)

BETTY (*stepping out of character*): I certainly goofed on that one, didn't I? You can chalk up a whole list of errors against my telephone tactics on that one. First, I didn't reply correctly to the request to speak to the principal; I didn't identify myself completely or offer to help. I didn't offer to look into the matter by reporting it to either the playground instructor or the gym teacher, whoever was in charge at the particular time it happened. In fact, I didn't bother to find out when it happened, whether the incident had occurred just then, or earlier in the day. And I certainly used a poor tone and poor psychology all around. I'm quite sure I lost a friend for the school.

NANCY (*knowingly*): Yes—ma'am—you most certainly did! Just the way you kept calling me *Ma'am*, especially the tone you said it in, rubbed me the wrong way. I am really down on the Cleveland High School, Miss Secretary.

BETTY: Let's try it again, shall we? This time, I will give you my best—"secretary who has been through Miss Smith's secretarial practice unit on telephone techniques" version. Maybe I can help soothe your ruffled feathers—if not your roughed-up flower bed.

(*Girls step back in character.*)

COMPLAINT CALL

(*Better Way*)

Phone rings.

BETTY: Cleveland High School.

NANCY (*excitedly*): I want to speak to the principal right away.

BETTY: I'm sorry, he isn't in. This is his secretary, Miss Brown, speaking; perhaps I can help you.

NANCY: You tell him that some of your boys absolutely ruined my flower bed. What are you going to about it?

BETTY: Oh, that's a shame, Mrs. _____ I'm sorry, I don't believe I caught your name.

NANCY (*grimly*): I didn't say it. But I'm Mrs. Turner. I live right across the street from the praetice field in the big white house with the pillars, and your boys just wrecked my flower bed, I tell you—wrecked it!

BETTY: Oh, Mrs. Turner, how unfortunate. I am sorry. And I don't blame you for being upset. Believe me, we're concerned too when something like this happens. You'd be surprised how many of us who work here at the high school have commented upon your lovely flowers. You really have one of the loveliest lawns in town.

NANCY (*cooling off a trifle—but not much*): Well, thank you for saying so—but it really isn't very pretty right now. (*Warning up to her*

subject again) Why those boys scrambled around in that flower bed grabbing at that ball just as if they were out in the middle of the field. They shouldn't have kicked it over here in the first place.

BETTY: You are perfectly right about that, Mrs. Turner. And even if the ball did get kicked over there, it certainly should have been considered out of bounds and retrieved by just one person. All of us here try to teach our students to respect other people's property. And they certainly weren't doing that when they wrecked your flower bed. If you'll tell me just *when* it happened—so I can pin it down to the boys in a particular gym class, I can report the incident to the proper gym instructor. And if, in addition, you will tell me about how many boys you think there were scrambling around in the flower bed, I could relay that information to the instructor of the class. I think that would help him find your culprits.

NANCY (*decidedly smoothed down*): Well, it was just about five minutes ago; and there must have been about—well, a lot of them never actually got across the street—but the two or three that did really tore that flower bed up.

BETTY: That would be third period—let me see, that would be Mr. Farraday's junior-high class. They do get carried away sometimes, I guess. They're so thrilled over really having a chance to play football like the bigger fellows. If you will just give me your number, I'm sure Mr. Farraday will call you just as soon as he has a free period, after I have relayed our conversation to him. None of us approve of destruction of property, Mrs. Turner. And we appreciate your calling and reporting the incident. I do hope the bed can be salvaged. We all enjoy your flowers so much as we pass.

NANCY: Well, thank you for saying so. I guess when I work it over a little, it won't look so bad in a day or two. But you have that Mr. Farraday call me anyway, will you?

BETTY: I certainly will, Mrs. Turner. And thank you for reporting the incident directly to us. I'm sure Mr. Farraday and his boys will get in touch with you.

NANCY: I hope so. Well, thank you again. Good-bye.

BETTY: Good-bye.

(*They move off camera, mike, or stage.*)

NARRATOR: Whew! That's the kind of secretary every principal would like to have, I'm sure. Miss Smith won't have any trouble placing you would-be secretaries if you all turn out as diplomatic as Betty there. Do you have any other samples?

JEANNE: Oh yes! Would you like to hear Amy and Lois? They did another school situation once. They showed what could happen in

an office when the secretary tries to be too efficient over the telephone You know, so efficient, she's officious Well—just listen This is an 'Inquiry' call

(*Amy and Lois come to center stage and pick up phones*)

INQUIRY CALL
(*Incorrect Way*)

Phone rings

AMY Dunns' residencee

LOIS This is Miss Smith from the Cleveland High School Office—

AMY Yes?

LOIS I'm calling about Robert's absences for the past two weeks.

AMY Robert? Absenees? Are you sure—

LOIS (*breaking in*) Robert knows very well that there is a ruling to the effect that if a student is absent for five consecutive days, he must be dropped from school and the—

AMY I'm sorry to interrupt, but I don't understand all this I think—

LOIS That's just what I'm trying to explain—the only way he can be reinstated after he has been absent for five or more days is to bring a note from his parents explaining his absences Robert—

AMY (*rather desperately breaking in again*) But you see—

LOIS (*imperiously*) Just a minute, please, while I finish explaining Robert tried to re-enter this morning without a note from you We allowed him to stay for today *only* upon the provision that he bring a note from you tomorrow

AMY But, Miss Smith I think you must have the wrong Dunn We have no son Robert I think he must belong to—

LOIS Oh, I didn't know there were two Dunn families in school Aren't you Dorothy Dunn's mother?

AMY Yes, I am But Robert isn't my son I think he must belong to the Dunns over on Third Street Sometimes we get their mail because the father's name is Robert J Dunn and my husband is Robert G Dunn But we have no boys

LOIS Oh—(*pause*)—Well, good bye

AMY Good-bye I'm sorry I couldn't help you

LOIS (*stepping out of character*) The apology was sort of on the wrong foot that time, wasn't it? Amy, as Mrs Dunn—even as the wrong Mrs Dunn—was a lot nicer person than my Miss Smith As Miss Smith, I did all sorts of wrong things I didn't verify fully which Mrs Dunn I was talking to If I had done that (no pun intended) my trouble would have all been over But instead, I went on to pile up the mistakes which my officious manner and poor tone brought

about. And final insult to injury—I didn't even apologize for my mistake or for having taken up Mrs. Duon's time. The correct version of this one is easy and quick.

INQUIRY CALL
(Better Way)

(Girls step back in character.)

Phone rings.

AMY: Duons' residence, Mrs. Duon speaking.

LOIS: This is Miss Smith from the Cleveland High School Office. Are you the mother of Robert Duon who is enrolled in our Ninth Grade, with Mrs. Gray as homeroom teacher?

AMY: No, I'm not. I think you must have me confused with the Mrs. Robert J. Dunn who lives over on Third Street. We have no boys. I'm Dorothy Dunn's mother.

LOIS: I'm sorry, Mrs. Duon. I didn't realize there were two families of Dunos in school. I'm sorry I bothered you, but I'm glad to get to

such an interested listener. You know—it isn't any fun telephoning—unless there is an interested listener on the other end of the line. (*She looks up and smiles*) Good-bye! (*She gently replaces the receiver—first breaking the connection with her finger.*)

NARRATOR: Hey—what did you do then? Break that connection with your finger first? Why?

JEANNE: Oh that? Why that's just another little courtesy that Miss Smith suggested that we start doing. You see, if you break the connection with your finger first—like this—even though it really isn't necessary if you're very careful to put the receiver back gently—it does insure your never breaking the other person's eardrum with a loud crash such as you get if the receiver is put down sharply. So we just sort of automatically get the habit of doing it like this. (*She demonstrates again.*)

NARRATOR: Shades of the perfect secretary! You know, if Jeanne hadn't already hung up, I'd be tempted to say, "Hey, may I join that class?"

NARRATOR (*continuing*): Miss Smith's secretarial class should be "open" to public membership. How many small courtesies people could learn! One thing I certainly do know. We're a lucky public to have so many Miss Smiths throughout the land training so many future secretaries in courteous telephone techniques. Thank you, Jeanne, and all of you girls for such an enlightening discussion and demonstration. (*He picks up a phone himself and speaks into it*) And now "good-bye" to all of you.

(*He puts the receiver down rather briskly. Then with a grin, he picks it up again and breaks the connection gently with his finger before replacing the receiver in imitation of Jeanne. Then smiling with a satisfied air, he stands and looks thoughtfully at the phone as the camera fades or the curtain is drawn.*)

PLAY 8. SCHOOL BUSINESS IS EVERYBODY'S BUSINESS

(*A radio script—easily adapted to an assembly or TV program.*)

NARRATOR: Today we hear much about Big Business. This is indeed the day of Big Business. We talk in millions and billions—big figures whether we are referring to investment capital, units of production, or consumers. Whether it's bottles of milk, lipsticks, or automobiles; whether it's shoe polish, salt, aspirin, or TV—we are concerned with production and distribution. This is indeed the day of BIG Business and big-scale operations.

One of the biggest business enterprises today is education. Yet with all the talk about bulging schools, the scarcity of teachers, the

about And final insult to injury—I didn't even apologize for my mistake or for having taken up Mrs Dunn's time The correct version of this one is easy and quick

INQUIRY CALL
(Better Way)

(Girls step back in character)

Phone rings

AMY Dunns' residence, Mrs Dunn speaking

LOIS This is Miss Smith from the Cleveland High School Office Are you the mother of Robert Dunn who is enrolled in our Ninth Grade, with Mrs Gray as homeroom teacher?

AMY No, I'm not I think you must have me confused with the Mrs Robert J Dunn who lives over on Third Street We have no boys I'm Dorothy Dunn's mother

LOIS I'm sorry, Mrs Dunn I didn't realize there were two families of Dunns in school I'm sorry I bothered you, but I'm glad to get to speak to Dorothy's mother She is such a lovely, co operative girl

AMY (pleased) Why thank you for saying so And you needn't apologize for the mistake Many people confuse us both on the phone and through the mail

LOIS Well, thank you for being so pleasant about it Good bye

AMY Good bye

NARRATOR There are many cases of mistaken identity over the telephone, aren't there? And all because people just don't check carefully enough at the start of a conversation What comes next?

JEANNE I think next we had better be getting off the line ourselves, or we'll be committing that unpardonable telephone sin—the line hogging act One of the things we discovered in our little survey was that many people inadvertently 'hog or monopolize lines when other people are waiting to put through calls But I do wish you—and anybody else who is interested—would come to one of our class sessions on telephone techniques Sometimes we have regular question and answer sessions that are loads of fun—as well as being most informative Would you like that?

NARRATOR Indeed I would And if I learn as much then as I have today—and the learning is half as pleasant—I'm sure my telephone techniques will improve immensely This has been a real pleasure, Jeanne Thank you for letting us in on some of your secretarial practices

JEANNE (goes over and picks up one of the phones and speaks into it as she looks over at the narrator and smiles) Thank you for being

Pammy, seven, and Dickie, nine. Mrs. Brown and Pammy are in the kitchen. And does it look and smell delicious!

Mmmm! what I couldn't do with a bite of whatever it is that smells so good. Must be gingerbread men. But what's that red and purple and green icing doing over there in those little bowls? Have gingerbread men gone fancy these days? Let's get a little closer for a good look and listen. That's Pammy talking now—

PAMMY (*delightedly*): Won't they really be surprised, Mummie? Everybody's had gingerbread men sometime or other—but I'll just bet no one ever had Little Black Sambo cookies at their room party before! This is the best idea any Room Mother ever had, Mummie. Whatever made you think of it? I'm glad you're our Room Mother.

MOTHER (*with a little laugh*): Well, don't give me too much credit for dreaming it up, Pam. After all, the fact that your class just finished reading the story and dramatizing it for PTA last week did give me sort of a lead—shall we say? Would you like to ice some more of the umbrellas? I'll follow along with the red caps. We'll set up a regular production line and get through in a hurry.

PAM (*enthusiastically*): Oh yes! I'll bet the kids will never believe that I helped with every single one of them. We might run out of purple icing before I get through, though.

MOTHER: Well, as long as the powdered sugar and butter hold out, we can always make some more. But right now, let's get our production line set up.

PAM: You mean like in a factory? We talked about production lines when we went to the dairy plant—(*fade, off mick*).

NARRATOR: Yes, Pam and her mother do have a sort of production line going, don't they? And the Browns are in school business just as much as the Smiths. Mrs. Brown is evidently a "room mother." Room mothers! Hundreds and thousands of them all over the country—helping busy teachers to help busy, happy, growing youngsters to have worthwhile and enjoyable experiences together. I wonder if anybody ever took an actual count of how many room mothers there are in our land today? Or if anybody ever compiled any statistics concerning the many things they do for the rooms they "mother." Now there would be some interesting statistics, I'll wager. Take all the cookies baked by all the room mothers in the country, lay them end to end and they would reach from—(*he laughs*). Well, we don't know the answer to that, but we do know that they do reach into countless schoolrooms. But speaking of baking—

Let's look in at the Moore household. "Which Moore?" did you say? Well, it really doesn't matter—the ones over on the next street—or

need for quick and adequate building programs, the changing pace in curriculum planning, comparatively few people today think of schools as **BIG BUSINESS**. What's more, they seldom think of themselves as being an integral part of this **BIG BUSINESS**. But education today is **Big Business** and it is **EVERYBODY'S BUSINESS**.

Come with me for a moment—let's take a look at people in all walks of life—in all kinds of locations throughout our country. Let's see how **School Business** is their business. Let's press our magic 'Omnipresent mind's eye button' and take off, Superman fashion, for a cross country tour, shall we? Ready—then here we go—

(Sound effects of a soft swish—as if a jet had just passed in the distance)

NARRATOR Let's look in on the Smiths. Take almost any town—any block—and we could find a household like the Smiths. That's Mrs. Smith getting supper—and that's Susie, her fifteen year-old daughter, coming in with the armful of books. What's Susie saying as she bursts in? Let's listen.

SUSIE Hi, Mom. I'm home. Do you suppose we could have supper a little early? Mr. King called a special rehearsal for band at six thirty tonight because we're to play at the Civic Center for the "Boost Hillsdale" program on Wednesday. The president of the Chamber of Commerce called and said they wanted the band. Mr. King wants us to make a particularly good showing because the Chamber of Commerce may help finance our trip to the State Contest—that is, if we win a superior rating in the district one.

MRS. SMITH Well, thank goodness, I had already planned an "oven" supper. That way you can eat early, and things will still be warm and tasty when Jim gets in at 6:15 from basketball practice. Your father will probably wait and eat with Jim.

NARRATOR Yes, the Smith household is certainly touched by **School Business**. Even their supper on certain nights revolves around it. And, of course, there are hundreds of thousands of families like the Smiths—whose daily schedules revolve around school activities. And what was that about the Chamber of Commerce wanting the band to help out with its activities? And about the possibility of helping to finance the trip to the state contest? That sounds as if the Chamber of Commerce was in on school business, too. In fact, there are hundreds of such chambers of commerce—not to mention service clubs like Kiwanis, Lions, Rotary, and the like—that help out or are helped in just such ways by the schools. They all have an interest in this **Big Business** that is school business, too.

NARRATOR (continuing) Well, while we're in the Smith's neighborhood—let's just step next door to the Browns. The Browns have

other than homes. I think we've pretty well established that the mothers of the land are a part of school business. All families with children are definitely in school business. But let's tune in on something entirely different. How about a big corporation, perhaps. Yes, here's a board of directors' meeting of a large publishing house. What's the chairman of the board expounding about? He seems very earnest.¹ Let's listen:

CHAIRMAN OF THE BOARD: And I tell you, gentlemen, if business firms do not voluntarily go to the financial aid of higher education, there is every prospect that they will soon be providing more financial support for higher education involuntarily, through taxation.

NARRATOR: Did we hear right? A chairman of a board of directors telling the board that business firms must go to the financial aid of higher education voluntarily or they will soon be providing more financial support for higher education involuntarily through taxation? Let's listen again:

CHAIRMAN: If this prospect materializes, one of the basic elements of a well-balanced system of higher education—a strong array of independent colleges and universities—may well be dangerously weakened if not destroyed. And in the process, a potentially crucial bulwark for freedom of enterprise in the United States—that same strong array of independent colleges and universities—will be undermined.

Acceptance of these propositions implies absolutely no disparagement of tax-supported colleges and universities. These have an indispensable role in the total system of higher education in the United States. Leaders of these institutions would be among the *first to agree that their position is strengthened by a strong system* of independent institutions, supported privately rather than by political agencies.

What is the evidence that in one way or another, *voluntarily or involuntarily*, business will be giving more financial support to higher education? One impressive part of this evidence is provided by the recent, rapid increase in the proportion of college and university students attending tax-supported institutions.

NARRATOR: This sounds interesting. Let's stick around a bit longer to see if he comes through with some facts and figures.

CHAIRMAN: There has been a rapid shift in enrollment in institutions of higher learning. In the fall of 1952 tax-supported colleges and universities enrolled about 7.5 per cent more students than the independent institutions. In 1953 this percentage was doubled. And

¹ Material for the Chairman's speech was taken from "Business Aid for our Colleges," editorial in *Business Education World*, December, 1955, pp. 8 and 9

clear across the country—there are so many Moores in the country We could probably find any number of Moore households, and we would probably find at least several engaged in a different kind of baking—but baking tied up with this BIG School Business, which is everybody's business Here's one—the Moores over on Trenton Street That's Freshman Billy Moore's mother icing that chocolate cake, and here comes Billy, bursting in Trust a boy to sense or smell a chocolate cake in the offing—or should we say "kitchen"?

BILLY. Gosh, Mom, does that smell good! Can I have a piece just as soon as you get it iced?

MOTHER (*with mock sternness*) Get your finger out of the icing bowl, young man—or I'll send this cake down to your freshman-class Bake Sale only partly iced and stick a sign on it "Billy Moore snatched the frosting that should have gone here"

BILLY Aw, gee, Mom You mean we gotta give that cake away—we can't eat it? I'm starved! Let's just let the ole bake sale go hang

MOTHER Listen to the class president talk! Who was that worrying around about how the class was going to get money enough in the treasury for the freshman-class party? *This* cake goes to the bake sale, milad

BILLY Aw—gee, so I go hungry—but I guess you're right Anything—even that scrumptious chocolate cake—"for dear old GHS" (*He sings the last four words in tune to any school song refrain "in mock heroism and school fervor"*)

MOTHER And your fine loyalty and school spirit shall be rewarded, my starving one—by a couple of cup cakes that are coming out of the oven in just a moment or two They don't have to go to the bake sale

BILLY Atta girl, Mom—I knew you wouldn't let me down "Oh, a boy's best friend is his mother"—(*he sings again in silly falsetto—fade off mike*)

NARRATOR Yes, the Moores are a part of this school business, too And thousands of other Moores and Wilsons, and Maxwells, and Clarks, and Lewises, and Monroes and McConnells Cakes and cookies and pies by the hundreds and thousands baked for innumerable bake sales for freshmen classes, for band uniform funds, for buying audiovisual equipment, or a new curtain for the gym stage, or to help finance the hot lunch program, or the school nurse Yes—if we took all the cookies and cakes that are baked for bake sales to help finance school projects, they would stretch as far as the room mothers' cookies And taste just as good

NARRATOR (*continuing*) But how about our looking around in places

in shape is a sound one, but like many ideas, more easily talked about than executed Had you thought about that?

CHAIRMAN OF THE BOARD Your point is well taken For most companies the development of a mutually satisfactory program of financial aid for higher education is a complicated process In fact, it is so complicated that some companies with an initial disposition to provide financial help are inclined to despair of working out a mutually constructive plan

SAME BOARD MEMBER Do you honestly think some feasible plan can be worked out?

CHAIRMAN OF THE BOARD Yes, I do If the leaders of business will contemplate seriously the only available alternative to their extending voluntary help to our independent colleges and universities, their determination to work out a plan will be strengthened For that alternative involves a grave weakening of our system of higher education, together with an involuntary increase in the financial support of higher education by business The increase would come through higher taxes Contemplation of such an alternative should, if necessary, toughen the will of business firms generally to do everything possible to extend financial help to our independent colleges and universities (*Fade off mike*)

NARRATOR Voluntary or involuntary—Big Business is in school business, if we can take the chairman's word for it—and he sounded pretty convincing Now let's take stock a minute We've found big corporations as well as room mothers and other parents all a part of school business Have we left out any group of our cross section view?

Oh, the people who don't have children—or who are the stock holders in corporations Let's stop in here at the Evanses down on the corner then They have no children What is Mr Evans doing over at his desk? Working on some accounts that he brought home from the office, perhaps? No—he's paying bills There's one for his property taxes This is a good chance for us to compare tax rates What does that fine print up in the corner say?

MIR EVANS That's the tax breakdown per thousand County \$6 10, County Community Chest Hospital \$1 80, School Operation \$11 50, School Debt \$8 22, School Building Program \$4 02 That makes a total of \$23 74 per thousand

NARRATOR That means, let's see, over two thirds of the total tax goes for school purposes, doesn't it?

MIR EVANS Just about, yes Or precisely 70 4 per cent of the tax bill which I pay will go for schools But even though I have no children—

in 1954 the tax-supported institutions enrolled 26 per cent more students.

In the case of students entering college for the first time, the relative growth of the tax-supported institutions recently has been even more striking. In 1952, the number of beginning students in the tax-supported schools, as reported by the U. S. Office of Education, exceeded those in the independent colleges and universities by 35 per cent. In 1954, just two years later, this figure jumped to 49 per cent.

Why has the proportion of students attending tax-supported colleges and universities been increasing so rapidly? There are many reasons. But a dominant reason is that, in order to keep going at all, the independent institutions have been forced to make large increases in the prices they charge for instruction. The purchasing power of their endowment funds has been cut in half by price inflation. The capacity of the wealthy to supplement their endowments by gifts, as they have done in the past, has been greatly reduced by high taxes. As a result, these schools have been forced to rely increasingly on higher prices for instruction (tuition, as it is called in academic circles) to make both ends meet.

NARRATOR: Well, it certainly sounds as if he had gone into the matter very thoroughly. And it certainly sounds as if Big Business were realizing that School Business is everybody's business.

CHAIRMAN OF THE BOARD: Gentlemen there is a much bigger tax bill in prospect for higher education. A large increase in the total enrollment in our colleges and universities during the next decade is in prospect—and the trend is toward a concentration of the bulk of this enrollment in the tax-supported institutions. This increase and this shift will mean, of course, a corresponding increase in the tax bill for tax-supported education. And of this bill, we can be sure that an ample share would be assessed against business firms.

NARRATOR: That's a punch line that will really hit home around a board of directors' table. That ought to get some sort of response. Let's listen once more:

MEMBER OF THE BOARD: Mr. Chairman, I think you have made your point clear to all of us here. What do you propose as a solution?

CHAIRMAN OF THE BOARD: There is no easy solution. The best way, of course, to put a brake on a soaring tax bill for higher education is to help the independent institutions get in shape financially to carry a larger share of the student load.

STILL ANOTHER BOARD MEMBER: Mr. Chairman: It seems to me that the idea of business firms helping independent education institutions get

tempted to live out the answer to it to the best of his ability, what a tremendously fine big business, school business would grow to be. Yes, school business is everybody's business. How well have you been carrying on your part of the responsibility lately?

PLAY 9 SO YOU WANT TO GET A JOB?

(A TV Show easily adapted to radio or assembly)

Foreword Briefly, this is a contrast in rights versus wrongs in a job interview. It is best presented through the use of a commentator or narrator.

The stage properties are simple. A desk and chair for the interviewer and a chair for the applicant. If the studio is small, the same desk and chair may be used in turn by each set of participants—the right way and the wrong way groups. The commentator may be a carefully coached student, though this is an excellent opportunity to use the business teacher or someone from Guidance as commentator. It gives the viewing public a chance to 'meet the teacher' in his own domain and gives authenticity to the comments. "After all," thinks the viewer, that person helps train these young people for just such interviews. He ought to know what he is talking about. For the school assembly, it might be well to keep the whole thing student centered and use students for interviewers, commentator, and interviewees.

STATION ANNOUNCER The next fifteen minutes will be a telecast by the students from the _____ High School entitled "So You Want to Get a Job?"

(Camera fades—second camera "picks up" the commentator who is seated at a desk looking over the classified "Help Wanted Ads." He circles one or two with a pencil, then looks up directly at the camera.)

COMMENTATOR Good evening. I'm _____ one of the teachers of Business Education at _____ High School. What you just saw me doing, of course, was checking the "Help Wanted Ads" in today's paper—looking for those that might be of interest to some of our students who will graduate in a few weeks. Already some of them have lined up their first full-time jobs and are all set to begin work immediately upon graduation. Others are still looking. Within a few weeks after graduation, the majority of our students who want jobs will have them. Some will have better jobs than others. Some will have more interesting jobs, still others, more challenging positions. Some of them are better prepared than others. Some will learn faster on the new job than others. All sorts of boys and girls are soon going out to get jobs. And they will end up with—*he smiles*—all sorts of jobs. We try to help all of them find jobs for which they are suited.

Sometimes it isn't the best typist or the best shorthand student who obtains the best job. Good shorthand and good typing are impor-

never did have any—I'm not complaining, mind you, I'd rather put my money into schools than into institutions to house juvenile delinquents, or into prisons or county homes for indigent individuals who never had an opportunity to learn how to make a decent, honorable living I'd rather put my money into schools in the hope that out of today's schools will come leaders of tomorrow that can help straighten out the mess we've made of our world today I'd rather pay for schools than pay for wars, and famine relief, and widows pensions Man ought to be smart enough to think his way out of the difficulties we get into—economically, politically, and yes, spiritually I'm counting on the schools to help develop the kinds of folks who can do that Somewhere in today's schools is a boy or girl who may discover the cause of cancer and its prevention—or one who may help evolve a plan for lasting peace—or better government I'm proud to have a part in providing educational opportunities for just such boys and girls It's a queer thing—but I don't suppose many people in this town ever think about a man like me being a part of our schools But just like everybody else—schools are my business because our country's business is my business—and schools are one of the most vital parts of our country's business today. Everybody is in school business—(fade)

NARRATOR Mr Evans is so right And what a refreshing thing it is to find a citizen who so fully and proudly recognizes his responsibility and part in one of our country's biggest and most important businesses—School Business

NARRATOR (continuing) Yes, School Business is Big Business—and it is everybody's business We are all in it together Why not visit at least one of your community schools in the very near future Whether you have children enrolled in the school or not—whether you have children at all—stop in at the nearest school and find out more about this marvelous big business which in so many ways touches the lives of us all Find out how you, whoever you are, wherever you live in this great land of ours, can make your role in this great drama of education a more vital and a more constructive one Say to yourself seriously.

(A woman's voice comes on and it says) "I am a part of Big Business—the big business of School Business"

NARRATOR Then ask yourself honestly this question—

(Woman's voice again) "As a stockholder in this tremendous big business of school business, am I assuming my part of the responsibility to the best of my ability?"

NARRATOR Yes, if every citizen asked himself this question and at-

receptionist, Miss Cartwright, as the name plate on her desk plainly states. It looks like Fanny gets there for the first interview.

(The camera switches to a desk where Miss Cartwright, with name plate plainly displayed, is busy typing. Fanny approaches the desk, mincing along on her spike heels, swishing her crinoline skirts, and nervously swinging her bag in big loops. Without waiting for Miss Cartwright to look up, she begins nervously.)

FANNY Miss? Uh, Ma'am? I have—I mean had a ten o'clock appointment with Mr. Hard to Please about that secretarial job. I'm sorry I'm late. I just never figured it would take so long to get here. *(She toys with the desk calendar on Miss Cartwright's desk—which promptly comes unhooked so that pages start falling out.)* Oh, gee, I'm sorry.

(She tries nervously to shove the hooks back into place, only making matters worse. In order to pick up the calendar, she had to dump her packages down on Miss Cartwright's desk, knocking several articles awry as she does so. Miss Cartwright stops her typing, looks up and smiles pleasantly.)

MISS CARTWRIGHT Don't worry about it. I'll fix it in just a minute. You are Miss Unsure, aren't you?

(Fanny nods brightly—too brightly and a comb or flower topples out of her hair. She has to stoop down to retrieve it, narrowly missing knocking off a basket of papers as she does so. Miss Cartwright rescues them, nods sympathetically at the obviously nervous Fanny.)

MISS CARTWRIGHT *(calmly)* Mr. Hard to Please is expecting you, but won't be able to see you for a few minutes. When you weren't here at the appointed time, he stepped out of the office for a few minutes. Would you mind waiting over there, please? I think you'll find the latest copies of *Today's Secretary* and the *Reader's Digest* on the stand next to the window. Make yourself comfortable, please.

FANNY Okie Doak.

(She minces over to the chair without even a thank you, picks up a magazine, thumbs through it with much, rapid, noisy flipping of pages, puts it down, opens her purse, "fusses" with her appearance, including adding to her lipstick again, combs through her hair, and ends by unwrapping a stick of gum and putting it in her mouth. She picks up a magazine impatiently again. Just as she finishes, the camera switches to the commentator.)

COMMENTATOR Well, so far, Fanny hasn't gotten off to a very good start. First of all, she failed to take a good look at the name plate on Miss Cartwright's desk—or if she did see it, she failed to take advantage of the obvious tip it gave her to address the receptionist by her name. Instead she stumbled around with "Miss? er, Ma'am," as if she had no idea of the receptionist's name. That was an oversight which amounted to almost a slight. But error Number 2 was much graver. She probably didn't mean to be rude when she dumped her packages down on Miss Cartwright's desk, but she definitely was just that. The fact that the calendar started coming apart really

tant in many jobs, but often it is the student who makes the best impression during the job interview who wins the best job or at least one of the better jobs. Possessing and displaying adequate skills is only one of the important factors in job getting. How the applicant looks, how she dresses, how she speaks, how she conducts herself in general are all important parts of job getting. Some of our students are going to portray certain techniques that help or hinder job applicants in landing jobs.

First of all let us take the matter of dress. Here is Emily Smith. Emily is portraying Fancy Fanny (*The camera turns on Fancy Fanny*).

(Fanny saunters across the stage in sexy ankle strap slippers, a fancy hards, a frilly peasant type blouse and a swishy full skirt. She has on too much make up, too much jewelry and is swinging an outlandish bag. She is really 'all horsed up'. She would be pretty if she weren't so overdone in every particular. She stops midway across the stage and applies some more lipstick, juggling several small packages she is carrying in order to do so.)

COMMENTATOR Now Fanny is really a pretty girl—and she may be a very capable one, but her idea of what to wear when going for a job interview is certainly not what she should have learned in her secretarial training courses. Let's take a look at Sally Shipshape who is also going for a job interview. Mary Grenfell is playing Sally Shipshape for us.

(The camera turns on Sally. Sally walks confidently into camera view, looks directly at it and smiles naturally and pleasantly. She has on a well fitting tailored suit, immaculate blouse [judging from the crisp bit of collar that shows], she wears a becoming hat, carries gloves and a sensible but stylish bag, she has plain pumps, straight stocking seams, an attractive chic haircut.)

COMMENTATOR Sally Shipshape portrays our idea of how a prospective secretary should look when she goes job hunting. Let's check on some of the differences in dress between the two girls. (*Camera picks up both of them*). Fanny is just as pretty as Sally, but what a different impression the two girls are apt to make on a prospective employer. Look at Sally's tailored modish suit, her well groomed hair, the finished look that her hat and gloves give to her general appearance. Her manner of dress helps to give her a look of poise. It also adds to her feeling of poise and to her confidence. She knows she looks capable and smart, not frilly and overdressed. This knowledge also makes her feel more secure and confident—and that is an important asset to an applicant in a job interview. Both of these girls are to be interviewed in just a few minutes by Mr. Hard to Please, Personnel Director of the We Gettum Business Corporation, for a stenographic position. Let's watch to see what happens as the girls enter the reception room of the Personnel Office. Joan Goettel is our

little.): I believe Mr. Hard-to-Please interviews all prospective office personnel for the entire company. He probably has several positions to fill.

FANNY: Well, all the same, I'll bet we're both after the same job—that one in the Advertising Department. That's supposed to be—

MISS CARTWRIGHT (*Just then the buzzer sounds on Miss Cartwright's desk and she breaks in pleasantly*): Mr. Hard-to-Please is ready for you, Miss Unsure. Will you come this way, please?

FANNY: Okie Doak. Be glad to. (*She minees away, swinging her bag harder than ever. Sally bites her lip thoughtfully for a moment, shakes her head ever so slightly, then returns to her magazine. Camera switches to the commentator.*)

COMMENTATOR (*smiling a bit wryly*): Well, Fanny continues her comedy of errors, doesn't she? The gum may be relaxing to her—but it certainly isn't to those around her—especially it won't be to Mr. Hard-to-Please, I'm sure. And her personal questions to Sally—well, they were definitely not in good taste. And the "Okie Doakie" to Miss Cartwright again. (*He shakes his head sadly.*) That is just not the reply perfect, shall we say, for the perfect secretary or secretarial candidate to make. Let's peek inside Mr. Hard-to-Please's office and see how the interview is coming. We've missed a part of it, of course. Mr. Hard-to-Please is played by Mr. Goeteh, Personnel Director of Bryson and Company, who actually does personnel interviewing as a part of his work with the company. (*Camera switches to Mr. Hard-to-Please and Fanny.*)

MR. HARD-TO-PLEASE: Would you be a bit more specific about your qualifications, Miss Unsure, particularly as they apply to the position I have just outlined. And are there any particular questions you would like to ask me about the work you would be expected to do if you secured this position?

FANNY (*twisting the handle of her bag around nervously and chewing rapidly*): Oh sure—like I told you—I'm real good in shorthand and typing—fast, that is. Of course I slip up on spelling of some words now and then—but who doesn't? (*She giggles self-consciously.*) That's what keeps the dictionary writers in business I always say. Besides evcrybody makes some mistakes now and then. But I'm pretty good on average stuff. And I'm a whiz on a dietaphone or ediphone.

MR. HARD-TO-PLEASE (*maintaining a poker face through all this*): Many of our positions also require persons who can meet the public well and who can give those who come into the office a favorable impression of our company. You see, customers and elients often

served her right She shouldn't have fingered it in the first place Of course, the mad scramble for the comb or whatever it was that fell really wasn't exactly rudeness—it was just a bit of unfortunate awkwardness And her "Okie Doak" wasn't exactly the language of a top notch secretary Also, she neglected to thank Miss Cartwright for her help While Fanny waits for Mr Hard-to Please to announce that he is ready to see her, let's take a look at Sally Shipshape who is just now arriving for her interview

MISS CARTWRIGHT Good morning, my I help you?

SALLY Good morning, Miss Cartwright I'm Sally Shipshape. I believe I have a 10 45 appointment with Mr Hard-to-Please I'm quite early, I think, but I don't mind waiting I wasn't sure just how long it would take me to get here, so I allowed myself plenty of time

MISS CARTWRIGHT Yes, Mr Hard-to-Please is expecting you at 10 45, Miss Shipshape He may run a little late with appointments this morning, but he will see you just as near 10 45 as he can Would you wait over there, please? I think you will find some new magazines on the stand near the window.

SALLY Thank you, Miss Cartwright *(She goes over toward the stand containing the magazines)*

FANNY Here—you can have this one I'm too excited to read *(She giggles nervously)* I guess it's just natural to be kinda nervous when you go for a job interview *(She looks Sally over critically but not unkindly, and archly fluffs up her own hair Her manner and look plainly say that she thinks Sally suffers in comparison with her)* Want some gum? *(She digs in her purse for it, but Sally declines with a polite, No thank you")*

FANNY Suit yourself, but I always chew gum when I'm nervous *(She chews vigorously)* It helps relax tension, ya know Like it does for basketball players and stuff *(She giggles again nervously)* Good ole doublemint It's a favorite of me and Gene Autrey But here—have this magazine"

SALLY *(taking the proffered magazine graciously)* Why thank you The newest copy of *Today's Secretary* I haven't seen it How nice

(She seats herself composedly studies the cover page a moment, and then turns quietly to the table of contents)

FANNY You know what? I'll bet we're both after the same job Are you going to see Mr Hard to Please, too?

SALLY *(looking up a bit startled It is obvious by her look and her hesitancy that she doesn't want to discuss her reason for being there, but at the same time she doesn't want to be rude She hedges a*

wishing someone would take her in hand and help her become as poised, well groomed, and well bred as Sally appears to be. Speaking of Sally, by now she must be well into her interview with Mr Hard to Please. Let's look in on this one.

(Camera switches to Sally and Mr Hard-to-Please. Sally is talking.)

SALLY Yes, I would be glad to take your employment tests. I'm sure it would give you a better picture of my ability. And it would certainly help me to know the levels of skill you expect. I would be glad to take them today, or I can arrange to come at another time if you prefer.

MR. HARD-TO-PLEASE Today will be fine. Just as soon as we have finished talking, we will make arrangements for your taking the tests before you leave. Then if you can wait for them to be scored—it won't take but a few minutes—we can give you your "job classification" rating according to our company's rating scale. But to continue with our discussion, what specifically do you feel you can do?

SALLY I hope the tests will show in some measure my skill in shorthand, typing, and transcribing. Normally, I can take shorthand at about 120 words a minute, type in the low seventies, and transcribe from six to twelve letters an hour, depending on the length and difficulty, and the number of carbons. I can transcribe from various types of transcribing machines, do spirit duplication and mimeograph work. I can do filing, simple bookkeeping, and operate a PBX board if necessary. I can also compose routine business letters of various kinds, and I have a fair knowledge of simple research techniques. During this past year I have done part time work for Mr Smith, of the History Department, and he frequently had me do simple research for him. I feel that I learned much about where to look for various kinds of material, how to compile, organize, and record information of various kinds. I particularly liked typing and editing copy which he intended for publication.

MR. HARD-TO-PLEASE That is most interesting. Mr Grant, of our Advertising Research Department, is very shortly going to need someone to replace his secretary who will be leaving. His secretary often does exactly the type of work you are describing—only in the field of advertising. Would you like me to take you down to talk with Mr Grant? I think you two will be able to help each other.

(Camera switches to commentator. He looks up smiling.)

COMMENTATOR I don't think we need to wonder about the result of that interview. Sally will most certainly be working for Mr Grant in a very short time. And Mr Grant will be very lucky to get an employee like Sally. And didn't that interview move along smoothly?

form their opinion of the whole company by their contact with one individual

FANNY Well, you wouldn't have to worry about me on that score (*Chewing her gum a bit harder*) You see, I just *love people* I make friends real easylike I may seem sort of quiet today—but I'm a great kidder, *especially with the men* By the way, how soon could I expect a raise?

(*Camera switches to commentator again He gives a hopeless smile*)

COMMENTATOR It looks like our Fanny is still in there chalking up a lot of errors She was anything but specific in her description of her qualifications for the job which Mr Hard to Please had outlined for her She is still nervously twisting the handle of that bag giggling self consciously and her 'I just love people' is the sort of statement which signifies to most personnel people that the applicant expects a love of people to pass for an employable skill Her question concerning the raise was poorly timed, indeed Money is important, but prospective employers are not impressed favorably as a rule with the applicant who seems to have his first raise uppermost in mind But let's take another peep, shall we? The interview ought to be about at the termination stage And I have a feeling that this one interview will just about terminate Fannys relationships with the We Gettumb Business Corporation (*Camera switches to Fanny and Mr Hard to Please*)

MR HARD TO PLEASE (*He is just now walking back to the desk where he picks up one of Fannys packages which she has overlooked*) I believe this is yours (*He holds the door open with obvious relief*) I do appreciate your coming in Miss Unsure Just at the moment, we have no openings for a person with your qualifications If in the future something should arise that would be mutually beneficial to both you and the company, we will get in touch with you In the meantime, I suggest you go over to Endicott Rand They use transcribing machines almost entirely for their dictation You might be able to get on in their Central Stenographic Division where they use Dictaphones almost entirely Also the girls are carefully supervised and given further training

(*Camera switches back to the commentator*)

COMMENTATOR We had the correct hunch on how that was going to end, didn't we? But I must say I admire Mr Hard to Please for letting Fanny down so gently And notice how tactfully he suggested a possible position where Fanny might really get the sort of supervision that would help her develop a truly employable personality Fanny does have many good qualities We can't help

a series of small, different colored silk scarves on which are printed—one word to a scarf—the following secretarial qualities

| | |
|---------------|-------------|
| Intuition | System |
| Sensitivity | Secrecy |
| Tact | Energy |
| X ray quality | Efficiency |
| Horse sense | Naturalness |

a large, square, silk scarf on which the above words are rearranged in descending order to form the following acrostic

| | |
|---------------|--------------|
| S—ensitivity | S—ystem |
| I—ntuition | E—nergy |
| X—ray quality | N—aturalness |
| T—act | S—ecrecy |
| H—orse sense | E—fficiency |

Hint in securing the props A block printing set with two inch letter—or bigger—will simplify the printing job The top hat can be rented from a dancing studio probably—or you can make one out of heavy black paper or buy a cardboard one from some supply company which sells carnival knick knacks and supplies The crystal ball can be a rose bowl or somebody's round porch or kitchen light fixture The outhouse used a porch light until somebody supplied her with a rose bowl Either works very well The baton or wand can be a small stick If a small rubber rabbit is hard to find, settle for a dog or cat As the squeaky animal is brought out of the hat hurriedly and tossed aside the audience is not going to be too critical Or if someone notices that the rabbit is a puppy—all the merrier This is a gay, light skit in spite of the fact that there is much 'food for thought' in it

A word about the magic incantations Since this skit was originally prepared for a group of Michigan secretaries, the magic mumblings were built around the names of Michigan towns and cities They can still be used, but effectiveness can be added if the mumblings are changed to fit into the particular locale where you are giving the skit

About the actions The accompanying actions are so obvious that they are not given When the 'actor' says such things as Now if a real magician can pull from a hat, silk scarves a rabbit, and things like that—quite obviously she is pulling these things from the hat, etc

Who should put on the skit? Any unself conscious secretarial student can put the skit on effectively—or the business teacher can It isn't difficult to do and it is effective

THE SECRETARY'S SIXTH SENSE ? ? ?

The secretary's sixth sense????

What is it, pray?

Now defining that is really quite an order

For pinning down that quality

Is sorter

Difficult, I'd say.

Yet though it's quite elusive—

A quality most unobtrusive—

There is evidence conclusive

That possessing it is most conducive

To working in a most superior way

There sat Sally, (*second camera can show Sally and Mr. Hard to-Please talking in pantomime while the first camera with sound track picks up the commentator*) outwardly at ease—though she may have been a little shaky inwardly—answering specifically the interviewer's questions concerning what she could do And included in her list of skills was a special ability—the something which she has to offer the company that not every prospective employee can give them Look at her—every inch the well groomed, competent, well trained employable individual And it didn't just happen Sally has been trained in her secretarial courses not only to attain basic skills but to look, dress, and act like a secretary

The difference between Sally and Fanny insofar as employability is concerned is really just a lack of training in those Plus Qualities which we try to give our secretarial majors along with their basic skills and related knowledges (*He folds up his "Help Wanted paper"*) We hope, of course, that all of our students who will be looking for jobs in the next few weeks will conduct themselves as capably and favorably as Sally Shipshape did Yes, Sally is the sort of prospective employee of whom any school would be proud to say, "We helped make that employee employable"

PLAY 10 THE SECRETARY'S SIXTH SENSE ? ? ?

(A TV or assembly program)

Foreword Here is a twenty minute one character skit that is a bit different The material is in rhyme and can be memorized or given with the aid of the script If the script is used it should be half memorized, so that the reader need only glance at the pages to keep on the right track

The simple props are an essential part of the skit They are not hard to assemble and once they have been assembled it is suggested that they be kept together—for there are sure to be requests for repeat performances of this one A corrugated box large enough to hold all the props is an addition to the act in itself When the monologuer walks out onto the stage with a fairly large corrugated box the audience's curiosity and interest are immediately aroused

These are the props needed

- a small dictionary
- a top hat
- a bunch of artificial roses or flowers tied together
- a string of small silk scarves knotted together
- a child's toy rabbit—probably the rubber, squeaky variety is the best—not too large
- a crystal ball
- a baton or wand
- a makeshift turban (one wound over an old hat stays in place and is quickly donned)

Sssh! Be quiet—and if there is a reply
To my incantation,
Nobody will be as surprised as I.

Now everybody concentrate
Let's make this old ball scintillate!

"Mirror, mirror on the wall
Who is fairest of us all—"

Oh, curses, I got my magie all mixed up
That's where Snow White coughed the apple up!
I couldn't have my magic more askew
If I'd talked about the witches' brew.

Now I suppose the crystal-ball cult is so insulted
That it'd never deign to be further consulted
Too bad! We'll never know what might have resulted. (*Long, hopeless pause.*)

Still, there ought to be something we could do,
Like Houdini or Thurston, to see this through
Perhaps a wand—a magic stick
And a high silk hat
Should do the trick!
And—believe it or not
I brought them along
In case the crystal ball
Went wrong.

Now if a real magician can pull from a hat
Silk scarves, a rabbit, and things like that,
Including even a bunch of roses,
Well, goodness knowses
Even an amateur should come through
With at least a few
Of these sixth-sense clues.

Well, anyway, let's see what happens
When we try some more magic trappin's.
Now with this hat
And with this stick
We ought to produce some magic slick!

Now to show that the hat is empty
A real magician would wave it about

That makes of every nine to five
A super special day

The secretary's sixth sense???
Oh, immediately you think of something magical
Fantastical

Ah! but withal practical
For a secretary who doesn't have her little feet firmly on the ground
Just isn't the kind you'd have around
Thus sixth sense business is bound
To be made up of things actually
And factually
SOUND!

But to sleuth out its mysteries
And track its members down,
Why we need to be a Hawkshaw
Or an ole bloodhound!
But since most of us don't smoke pipes
Or have four feet—
At playing Hawkshaw or his hound,
We'd be mighty incomplete
And our lack of this or that
Our purpose might defeat

But maybe we could be a Swami
And use a crystal ball
And conjure up an answer
That would satisfy us all
So with your permission,
Let's set up a condition
That is an approximation
Of a Swami's seance tent
Now, just so a little local color can be lent,
Here is a reasonable facsimile of—
Not a snood—but a fakir's hood (*Put on turbanlike affair*)
And this, which doubles for my porch light, I fear (or "which
like a rose bowl to those sitting near")
Shall be our crystal sphere!

Now imagine the lights are turned down low
Or just shut your eyes—and make believe so—
Now listen to the magic words
That seek an answer to be heard.

All eys open—here we go
Another cluc the hat doth show!

This one is Sensitivity
Which Webster says is
"Acute and quick sensibility
Either to objects or to impressions."
Unquote—A gal with that—won't commit indiscretions
She'll sense the things which her employer
Sometimes does that most annoy her
Are unintentional—but mean that he
Is needing all the help that she
Can give and find
To smooth his way
Because the goin's tough today.
The girl with such sensitivity will be most
Impressionable
To the minutest stimuli—her mind's susceptible.

Here we go—another try—
I'll wave the wand—you close your eye.

"Deerfield, Dimondale, Dearborn, Dowagiac
St. Louis, St. Clare, St. Charles, Saranac
Of the secretary's sixth sense will you
Oh, Magic Hat, produce a third clue?"

All eyes open—the hat still co-operates—
Another factor we can incorporate

In this list of things we're finding out
That the secretary's sixth sense is all about.

Tact—

The girl with this knows how to act—
With discrimination fine she knows just where to draw the line
Every time.

Friend Webster says that Tact is
"Skill and adroitness in meeting the requirements of a
Situation."

We might add, "With finesse—but without capitulation!"

Well, here we go, another whirl—
You close your eys—the stick I'll twirl—

"Abracadabra, Paw Paw, Waucedah,
Standish, Stanton, Springdale, Saginaw

But if I did that—all the things
I've stuffed in it would surely fall out
So let's skip such gyrations and get on with the main bout.

All eyes closed now while I chant
Some magic hokum to the h'ants!

Hocus Pocus, Flint and Cadillac
Kalamazoo, Lansing, Holt and Pontiac
Stir us up some magic do
Of the secretary's sixth sense
Give us a clue "
Magic Hat, tell all—please do!"

All eyes open—what do you know!
Magic answers begin to show

This one says that the first condition
That is essential is Intuition

Now Webster defines intuition
As "Immediate apprehension or cognition,
The power of knowing (in any season)
That is obtained without recourse to inference or reason.
Familiarly—a quick or ready apprehension "
Unquote—Oh, a gal with that will note the tension
That creeps into her boss's speech or eye
When something or other has gone awry—
And she'll proceed with caution
Until the storm's blown by
She knows without his saying a word
Just when he's not to be disturbed
And she can sense when his blood pressure's rising
With an accuracy that is positively surprising
Oh, yes, the gal possessing intuition
Possesses the first sixth sense condition

All eyes closed once more
While I invoke the spirits as before—

"Abracadabra, Albion, Algonac
Midland, Mayville, Monroe, Mackinac
Stir us up a magic brew
Of the secretary's sixth sense
Give a second clue
Magic Hat—tell all, please do!"

She'll catch the error in a figger
 Because common sense says it should be *bigger*—
 And she'll notice a date that was copied wrong
 Because that day is long since gone.
 Oh, she'll save the boss a pretty penny
 By checking all invoices even when he
 Isn't around to insist
 That she always should do this.
 Oh, a girl with horse sense will be so meticulous
 She'll never make mistakes ridiculous.
 She'll be the one about whom it's said,
 "Now there's a gal who uses her head."

Do you suppose there could be more?
 Shall we try it as before?

Hocus Pocus, Haslett, Houghton, High Bridge
 Benton Harbor, Bay City, Birch Run, Breckenridge
 Magic Hat, you're taking a beating
 But of you we are still entreating
 Some more sixth sense qualities
 We still are seeking.

Why bless you, Hat
 Here are one-two-three-four
 More qualities of magic lore.
 Let's open them up to see
 Just what these four could be.

Well, two start with S's
 And two with E's
 Yes, any secretary would be sure to please
 If she but possesses each of these.

System and Secrecy
 Yes-sir-ree
 Both are needed
 To a high degree
 If a sixth-sense possessor
 A gal would be!

Energy and Efficiency
 Ycs, there a sort of insistency
 And consistency
 That demands she possess a lot of each

Magic Hat we beg of you
Of the secretary's sixth sense
Another clue'

Just what could this fourth one be?
Well open your eyes and we shall see—
'X-ray quality of eye and mind—'
Ah yes—the girl with this can always find
That important paper which has slipped behind
The folder where it ought to be!
Why she can see
Without even turning her head
That the boss's face is getting red,
And in a minute he'll shout with rage
Because he can't find that very page—
But since she senses where to seek
And find—in a minute she has him meek as meek
And purring like the proverbial kitten
Because somehow from where she's sittin'
Her x ray mind can always see
All sorts of things that hidden be
From him and other normal gents
Who don't possess her strange sixth sense

Let us try again for another tip
Into the hat once more we'll dip
By now you know how to play your part,
You close your eyes—and then I'll start

Bessemer, Birmingham, Bellevue, Bellaire
St James, St Johns, St Helen, St Clair
Another clue we hope you'll show
Still more of this sixth sense we'd like to know

Horse sense!
Well, I declare—
Now that doesn't mean she's the old gray mare
Who "ain't what she used to be"
No indeed!
The gal with sixth sense has plenty of speed
And a lot of other things that show
That this gal is anything but slow!
It means that she beneath her hair
Has a mind that says, 'Analyze, compare'!

Each day on time, and ply her art
With willing hands and mind and heart

And it's probably a natural consequence
That a very tangible recompense
In the form of a raise in dollars and cents
Will come to the gal who has sixth sense
Yes, thanks to our Magic Hat,
It's now quite clear that
All these factors appear to be
Part of this sixth-sense quality

Now if we could just take them all
And jumble them up in a very tight ball,
Then stuff them back in the hat—like so—
And mumble an incantation low
Hocus Pocus, Luddington, Ioma
Mason, Lansing, Flint, Caledonia
They ought to come out like this you know
All things lined up in an orderly row

And if we read the first row down
S-I-X-T-H- S-E-N-S-E we've certainly found
Oh, it really isn't a magic potion
The secretary's sixth sense
To my notion
Is merely "plus quality" application
And dedication to each and every little part
Of any good secretary's work and art
It's just doing a bit better in every way
The things she'd do anyway from day to day
To repeat—a secretary's sixth sense is merely applying her art
In its highest form to every part
Of every single working day
So that she shines in a special way

And so our search is at an end—
Thanks, Magic Hat—you've been a friend!

And if you'll go home and do your best,
Your own sixth sense will soon attest
That you stand out from all the rest
And your work and you will seem twice blest—
Because you've found it's such fun to do
When you let that old sixth sense shine through!

If she is to be the office peach.
She has to have things organized
And into action galvanized
And never act a bit surprised
If her day's work seems oversized,
For of such as these is sixth sense comprised.
Oh, she'll have to keep right on the beam
If she is to be the office dream
And with the boss remain supreme.

Let's make one last attempt
To bring to view
Another hidden quality or two,
And then I think our magic's spent
So one last time, close your eyes up tight
While I some magic words recite

Mumbo Jumbo, Mount Pleasant, Monroe
Romulus, Remus, Royal Oak, Devereaux
Give us, Hat, one final show
Of the secretary's sixth sense we still would know.

Another handful?

No, just one—

What's the matter, Hat, are you about done?
Let's see what this last ingredient is
That makes a secretary a "whiz"

Naturalness—why that would mean
That the secretary who is a queen
Would be just naturally nice!
And she would just naturally think twice
Before she'd say an unkind word
That might somebody else disturb
And she would just naturally smile
And naturally go the second mile
And just naturally do her work with ease
And naturally do little things to please
And naturally try, of course,
To get along with the office force
Oh, she'd just naturally do and say
The kindest thing, in the kindest way.
And she'd just *naturally* dress the part
Of the perfect secretary, and *naturally* start

both will do. The clever skit writer operates on the "Two bees and a clover make a spring" theory. Just as a sombrero spells Latin America or Spain in anybody's language, so will a typewriter, a table, and a chair make an office. Sometimes simple suggestions of costumes or setting will add chuckles galore to the skit. The wise teacher will give the students a chance to dream up these suggestions. Invariably they come through with riotously clever ones. They have ten ideas to the teacher's one, if given a start and a chance to develop them.

One Idea. Have just one idea to a skit—and nothing too involved or subtle. It should be repeated here that those writing the skit must have this central idea clearly in mind or nobody else will. Skit writers often make the mistake of thinking that an idea is too simple for portrayal. That is a mistaken idea that should be discarded. Skit writers should remember that a skit, like a billboard or a bulletin board, should present one simple idea clearly and forcefully.

5. Keep It Short. A skit should never be allowed to drag. One of the first principles of good showmanship is to make the audience feel that the show ended too soon.

6. Keep the Dialogue Natural. Keeping the dialogue natural not only makes the skit human, warm, and lifelike, but natural dialogue also helps keep the characters natural. In building characters, the skit writer will do well to create each character as a prototype of some particular person, rather than building each character around a typical person. Typical characters tend to lose individuality and "aliveness."

A strange thing happens, however, if the dialogue in a skit or play really achieves a natural effect. If the characters really seem "natural as real life," the chances are that they actually do not talk like characters in real life—they just seem to. In fact, they will overdo whatever aspect is being played up. Real-life dialogue is too full of uninteresting, pointless remarks and inane repetitions, stage dialogue, to sound natural, must be pointed up a bit.

7. Decide Whether the Audience Is to Be "In" or "Out." That may sound like an unintelligible statement, but it really is not. It simply means that the skit writer should decide whether or not he

SECTION 2



BUILDING YOUR OWN SKITS

Almost any teacher or group can build simple effective skits if they will follow a few simple rules. The rules are as practical as the skits should be.

ESSENTIALS

1. *Know the Purpose.* This will usually be a dual one—to enlighten and to entertain—however, there may be times when it is one or the other. The person or persons preparing the skit should know the purpose for the particular occasion, if the skit is to “check”

2. *Make It Fit.* A skit should be tied in tight to all these factors: the occasion, the objective, the particular or immediate audience, the locality, the season, current community happenings, the time (in world affairs). A specific example will be examined briefly just a little later to explain how simply this may be done.

3. *Have a Point.* This is more specific than the over all purpose mentioned above. The skit writer should ask himself, ‘What am I trying to put over in this particular skit? Am I getting this across to the audience?’

4. *Keep It Simple.* A small number of characters—the fewer the better—keeps rehearsal difficulties at a minimum. Another reason for keeping down the number of characters is that the thread of dialogue gets all tangled up when handled about by too many people. The audience also gets all tangled up.

Costumes and Scenery. In most cases, probably no costumes or scenery are necessary, in others, the barest suggestion of either or

assembly—the one just before the prom. Patrick Pretty-Scared and Emil Who-Knows-Emily are twin heroes of a skit that shows the “how not” and the “how to” of how to behave at the banquet and prom. Every little unsure, but afraid-to-admit-it student learns ahead of time just what to do because the skit teaches him; and he goes to the banquet and prom with confidence and assurance greatly bolstered. All this came about because some teacher *adapted an idea* portrayed on TV into a *skit that fit a particular occasion*.

10. Become Alert to Skit Possibilities. The last illustration leads to what is probably the most important pointer of all for would-be skit writers, that of becoming alert to skit possibilities in everyday happenings and ideas. Just as a reporter develops a “nose for news,” so the teacher can develop a skit “scenting” quality. A simple but effective skit or series of skits can be built around almost anything you touch or teach in business education, if you will just start becoming aware of these skit possibilities. Like any technique or skill, this awareness improves with practice.

SOME SPECIFIC IDEAS FOR SOME SPECIFIC SKITS

With the foregoing suggestions in mind, you naturally want to try them out in specific situations—to see if you can put these suggestions to work. You can, for it is easy once you get started. Here is how you do it.

Your general business class, which is deep in the heart of a practical math review, gets called upon for 15 minutes’ worth of an orientation assembly for incoming freshmen. It’s spring; yours is a rural community; you have a group of newcomers to sell on the kind of work you are doing; and you haven’t much time either to get ready or to perform. What do you do? Why, a series of five or six, 2- or 3-minute sketches showing that “Everybody Needs Practical Arithmetic.” You are going to tie those skits in tight, too, remember.

Skit Number One. Jane has \$15 to spend on her class-trip outfit. And it takes some close and careful figuring to get an outfit out of that. But if she makes a skirt out of $4\frac{1}{2}$ yards of material at \$1.75, a blouse out of $1\frac{1}{2}$ yards at \$1.98 a yard, and pays 50 cents for the pattern, 35 cents for the zipper, and 20 cents for the thread, she ought to have

wants to do a "fireside-chat" type of thing or a "drama-type" skit

In the first one, the audience is actually to be thought of as a part of the skit. The characters talk to the members of the audience (never at them in either type), they look at the audience, and make them feel a part of the play.

In a drama, the audience is *omnipresent*—seeing inside each character's mind and actions—but from the actor's point of view, the audience is never present in the flesh. That really isn't as involved as it sounds. It just means that if the skit writer and his actors decide to do a "drama-type" thing, they don't ham it up by talking to the audience or letting Willie grin at Aunt Mary in the second row. If it is drama, neither of them is there, anyway, for Willie is definitely somebody other than Willie, and Aunt Mary is just an omnipresent spirit. (By now you may have decided that you had better stick to "Firesides", but, at least, you have probably gleaned the idea that there is an important difference in audience technique.)

8. *Add a Bit of Humor.* This is not always as easily done as said. The truth of that statement is borne out by the fact that writers for the top radio and TV comedians receive such big salaries. Briefly, it may help to remember that the unexpected is funny, the incongruous (which is actually a form of the expected) is funny, gross exaggerations may be funny, and "funny" situations are funny. (That latter is known as situation comedy.) Shows such as *I Love Lucy*, *Our Miss Brooks*, and *Ozzie and Harriet* make much use of situation comedy.

9. *Adapt, Rather than Adopt.* Almost any idea, character, situation, or line that the skit writer might want to adopt (legitimately with permission from the proper source) will be much more effective if the skit writer *adapts* rather than *adopts*. Seldom will the completely ready-made situation or line fit *exactly*. But the alert teacher, watching a TV play that portrays the confusion of the ordinary "little man" who finds himself dining in the ultra-fashionable restaurant, will sense the kinship of that confusion and the confusion that a shy high school boy might sense at his first school banquet. At that instant there is born in the teacher's mind the germ of an idea which becomes a "guidance" program for the next

thing. By all means use these films for teaching purposes in your classes, then let your students take off on similar situations that occur right in their own community.

START RIGHT IN

The important thing is that you and your students begin mulling over in your minds some of the things that you can dramatize effectively and entertainingly. It is good business education, and it is fun.

Other skit possibilities are suggested in the section on Radio and TV Planning. Once you get started, there is no end to the things that you and your students can dream up and do.

plenty left to buy a new pair of ballermas to wear with the outfit—at least that's what she thinks until she starts figuring Jane may have to put in a placket instead of a zipper, and perhaps have a less full skirt ('But the twirly ones are so wonderful—especially when you square dance,' moans Jane) If she doesn't find some cheaper material, she may have to choose between twirls or going barefoot

Jane should be good for an interesting 2 minutes' worth of "Practical Arithmetic"

Skit Number Two Mary is quadrupling a cookie recipe for the FBLA party 'Take $2\frac{1}{2}$ cups of flour—times two," says Mary, 'no, times four Two times four is eight and a half of four makes ten That's a lot of flour Wonder if I made a mistake Oh, well, add $\frac{2}{3}$ cups of sugar—times four Oh dear, I never was any good at *fractions*'

Yes, Mary will provide another practical, tied in" 2 minutes' worth of entertainment and enlightenment

Skit Number Three Spring is repair time Mr Smith asks the local contractor to come to make an estimate on repairing the roof, painting the downspouts, and fixing the broken concrete in the driveway

Skit Number Four The grocer calls the home economics teacher to tell her that strawberries that came in today are exceptionally nice for preserving They get involved in cost per tray, possible number of jars of jam per tray, amount of sugar, cost of jars, rings, and approximate cost of each jar of jam that the home economics class will probably find themselves making

SUGGESTIONS FOR SECRETARIAL SCIENCE SKITS

Secretarial studies offer just as many possibilities for skits as general business For example

Why not do some job application interviews? There are a number of possible ways to handle these (a) Do a wrong versus a right way, (b) Do a series of *rights*, each one emphasizing a different good technique or quality Perhaps you will want to point up each interview with a narrator's commenting after each one, (c) Do an audience "quiz" or "judging" contest on a series of interviews, judging done orally, by applause meter, or by pencil-and-paper test

Do a Telephone Courtesy Series One very fine source of material that you can use as a starter for your adapting of ideas are the splendid films that Bell Telephone Company has on this very

2. Those at the top of the profession are also neophytes in TV and radio-program planning. Educationally, somehow, radio has been a lost opportunity, though its potentiality and promise are still there. TV has caught educators, for the most part, unprepared and unwilling to capitalize on its possibilities. Those in key positions in business education are as eager for some young enterprising teachers to pioneer and experiment in TV as are the administrators. They will welcome and recognize such contributions.
3. Not too much has been done in TV and radio planning in business education. This really is an area in which the young ambitious teacher can make a real contribution to business education. The teacher who comes forth with some effective TV and radio programming will be doing a real service for his less talented or ambitious colleagues. He and his services and materials will be in demand.

A Real Professional Service. Those are all rather selfish reasons, but there are also higher motives for the business teacher's becoming interested in TV and radio planning. The first reason has been skirted in the first item of the previous list.

1. The activities, needs, and problems of our various departments can be disseminated to the general public more quickly and to a more widespread degree through the use of radio and TV than through any other mass media with the exception of the press. The saying that "you remember what you hear and see better than what you read" applies to many people. The nonreading portion of the community may skip an article on business education in the community paper, but it will wake up with a start to a show that portrays six students too many for a typing class because of lack of space or machines.
2. Students today are radio and TV minded. They "take" to radio and TV programming like ducks to water. Educationally, if you keep pace with the times, you cannot omit participation in radio and TV programs from your materials and media.
3. Extended opportunities, enriched learnings, and almost ideal conditions for teacher-pupil planning are inherent in radio and TV-programming possibilities. Teachers should investigate these.

INFORMATION, PLEASE

How to Get Started. The business teacher who really decides to do something about utilizing radio and TV media can start his training along these lines by doing several things.

SECTION 3



RADIO-AND-TELEVISION PROGRAM PLANNING

OPPORTUNITIES UNLIMITED

Get into the Act The business teacher today will find increasing opportunity for presenting business education to the general public through the media of radio and TV. Rather than shy away from the opportunity with a muttered "I'm a teacher not a producer, script writer, or actor, you as a business teacher might profitably broaden your know how to include effective use of these media. Any business teacher who really wants to learn how to plan radio and TV programs *can* do so. Furthermore it is fun, even though it may involve hard work.

A Feather in Your Cap From a purely selfish point of view, perhaps, nothing is a quicker, gayer, more outstanding feather in the teacher's proverbial cap than is his ability to 'get on the air,' via TV or radio with a program or two publicizing his department, its services, or its students. For professional growth, nothing surpasses it. The young business teacher who wants to climb the professional ladder fast will find he climbs nimbly and speedily via the TV and radio waves. There are good reasons for this.

- 1 The administrator today is public relations conscious. He has to be. With the increasing school population outstripping both building programs and teacher recruitment campaigns, his hope for our educational system is a quickened and enlightened public. The alert young teacher who can put school activities and problems before the public via TV or radio will have his administrator's undying thanks and his warmest recommendation—when some bigger job opens up.

2 Select a specific topic, fact, or principle for each program or broadcast within the series One idea or subject treated clearly and thoroughly is preferable to a number of ideas or subjects treated in completely or superficially Each program or idea, therefore, should be complete within itself and exist as a single unit within the series

3 Select a general title for the series that is indicative of the nature of the subject matter field and program Select a specific title for each program within the series that is indicative of the particular content, or treatment of the individual topic For example SERIES TITLE 'Science and Civilization,' PROGRAM TITLE "Industrial Use of Atomic Energy'

4 Estimate the optimum or preferred length of broadcast time required for each program (a) 5 minutes, (b) 15 minutes, (c) 30 minutes, (d) 1 hour These are standard program lengths, however, they are not absolute or arbitrary, since the nature of the content and the requirements of effective and adequate presentation should primarily determine the length of the broadcast Different time periods are therefore possible, but effort should be made to conform to the standard divisions

5 Plan to allow 1 minute for an 'opening,' 1 minute for a "close, and 30 seconds for station identification in each broadcast

6 Decide what audience you desire to reach with the program and series (a) general audience, (b) housewife, (c) children, (d) family, (e) farm, (f) school, (g) professional, (h) urban, etc Audiences may be general or specific They are composed of individuals who differ in age, sex, cultural, economic, educational, social, vocational, and professional backgrounds and environment They have, however, certain similarities and differences of taste, interest, and preference You can aim at either the differences or the identities, but the success of the program will depend entirely on the accuracy of the aim

PROGRAM PREPARATION

1 Prepare an outline, or 'rundown,' for each subject, program, or topic in advance of each broadcast This "rundown" should list the various topics and subtopics in the order or sequence in which they will be discussed or presented and should be typed or arranged in the center of the outline sheet In a column to the left, indicate the approximate number of minutes proposed to be spent on each of the topics In a column to the right, list the visual aids or materials (charts, cards, maps, books, papers, slides, film inserts, models, blackboard material etc) to be used in illustration or development of each topic This topical outline, with its sequence developed in either a logical or chronological order, listing the time to be devoted to each section,

- 1 Write to the Federal Security Agency, Office of Education, for information on radio and television program production aids Ask specifically for the radio and television bibliography (this will cost approximately 15 cents)
- 2 Write to the state supervisor of business education (if there is one in the state) and to the office of the state superintendent of schools for information
- 3 Write to the nearest educational TV station—probably the state university—for materials on program planning
- 4 Do some library research on programs and programming hints and difficulties
- 5 See and hear as many educational TV and radio programs as possible noting timing etc
- 6 Take a radio television workshop the first summer possible
- 7 In addition to writing for materials and helps and reading avidly, the business teacher should, if possible, go to the nearest TV studio that does educational programs for interviews and exhibitions
- 8 Talk to as many people as possible who have done something in this area of work
- 9 Attend conferences and meetings where these things are discussed
- 10 Become TV- and radio program conscious

The interested business teacher will pick up an amazing amount of practical broadcasting and telecasting knowledge in a very short time, if he will follow only a few of these suggestions

GENERAL INFORMATION CONCERNING OTHER PLANNING AND PREPARATION OF TELEVISION EDUCATIONAL PROGRAMS

The following material is taken from material prepared at one time by the Television Station of Michigan State University for use by staff personnel of the college who might be interested in program planning

PROGRAM PLANNING

- 1 Select a specific subject or content area for each series proposed The length of the series or number of programs required to cover the subject matter should be determined by the nature and complexity of the content If the material can be covered in one program, it should be considered as a special one time broadcast If the field is extensive or has many applications the series could run for several years

tion Simplify vocabulary Avoid technical terms or specialized meanings unless absolutely necessary If necessary, however, plan to write them on the board or to define them Articles, books, or references for additional information may be mentioned freely, however, if mentioned, they should be written on the board or presented on cards or slides for visual identification Make no offers of books or pamphlets sent upon request, unless prepared to follow up with correspondence and distribution Response to such offers is usually greater than in other media In short, avoid ad lib and "off the cuff" inspirations They can cause difficulties Stick to the outline If this is done, there should be a minimum of tensions, confusion, worry, and error.

PRODUCTION AND PERFORMANCE

The studio from which the telecast is made will in all probability assign a program director, who will relieve you of much of the responsibility and put you wise to much simple TV know-how, including general bits of knowledge such as these

1. *When the speaker wants to speak directly to the viewer*, he should talk to the two red lights, called tallylights, which burn on the front of the camera that is on the air at any given moment He should look right at the top lens of this camera When the tallylights go out, this indicates that the director has switched to the other camera The speaker should then lower his eyes and bring them up on the other camera
2. Brown, blue, and gray suits are best for men, black and dark blue televise almost as black holes in the picture White shirts glare badly and should be avoided on programs Women should dress in tailored dresses or suits and should avoid blacks or busy prints
3. The question of whether to stand, sit at a desk, or sit on a chair is determined by the nature of the program
4. Movement must be direct, smooth, and easy—and not over too large an area for the camera to follow easily When the speaker is pointing out objects or parts of maps, graphs, and the like, he should move his hand slowly Otherwise he is apt to have the camera man gnashing his teeth over "losing" his subject

As an example of this last-mentioned point, a business teacher did some research on the possibilities of teaching beginning shorthand via TV He found that the motions of the "rapid, random, repetitive" technique for blackboard presentation of shorthand outlines had to be much less rapid and random than ordi-

and the order, place and nature of the required visual aids will be the production script for both the director and the participant. It should be prepared in triplicate, and followed accurately and in detail on the air. For example

| TOPIC TIME | PROGRAM OUTLINE | VISUAL AIDS |
|------------|-----------------|-------------|
| | I Introduction | |
| | A | Map |
| | 1 | Chart #1 |
| | 2 | |
| 2 10 | B | Slide #1 |
| | II Body | |
| | A | Slide #2 |
| 1 45 | 1 | |
| | B | Model |
| | 1 | |
| | 2 | |
| 3 15 | 3 | |
| | C | Blackboard |
| | 1 | Blackboard |
| 2 50 | 2 | Blackboard |
| | a | |
| 1 30 | b | |
| 1 00 | D | Chart #2 |
| | III Conclusion | |

2 In general plan to devote 1 or 2 minutes at the beginning of the broadcast to introduce the subject of the program and the nature of the material or content. In the first program of a series and for several broadcasts thereafter it is desirable also to outline the nature and purpose of the series and of the content and material of the individual program.

3 In addition plan to devote 1 or 2 minutes at the end of the program to a summary or review of the ideas and materials presented in the broadcast. And in the case of a series preview the subject of the next unit or next week's program to motivate continued tune in.

4 Prepare for an emergency. Have a colleague ready to alternate should accident or illness occur.

5 Above all prepare. Careful planning, careful thought, careful organization, careful timing and adequate rehearsal are absolutely necessary to insure effective presentation. Think in visual terms. The visual takes precedence over the auditory in most cases. Time spent in preparation and visualization is time saved in rehearsal and preparation.

how it is done. According to TV authorities, the most certain way to kill the effectiveness of such a show is to teach a rehearsed lesson; that is, the learners must not have been through the lesson before—even for dry runs before the camera. If a teacher is actually presenting a learning situation to or before TV viewers and a studio class, then the studio class must be just as new to the material as are the off-stage viewers. Otherwise, the situation just doesn't ring true. The on-stage viewers are away ahead of the off-stage viewers. Even if the off-stage group are not learners along with the on-stage class, but merely viewers, they readily detect a rehearsed lesson. The questions, the responses, the mistakes just aren't natural.

This presents a minor problem, of course. How is one to manage a rehearsal (and rehearsals are a definite "must" for TV) without the on-stage guinea pigs being briefed on the material? The best thing, probably, is to plan to secure the rehearsal participants just as carefully as you secure the participants of the actual performance. Or, if that is not possible, the studio will probably come to the rescue by lending stage hands and props to fill in as guinea pigs for the students in the dry-run takes.

Shorthand and Typewriting. These are both made to order insofar as being good TV material when it comes to teaching actual lessons. They make use of sounds, motions, demonstration, group participation, and interesting material. Shorthand even presents "novelty" to a degree that can arouse interest. Teaching a beginning lesson in either or both should prove an interest-getter; or contrasting beginning techniques with advanced ones can provide an enlightening and entertaining TV show. Tricks of the trade in either area can provide almost unlimited show possibilities.

2. *Flannel Board or Chalk Talks.* Flannel boards are really coming into their own with the advent of educational TV; and plain old chalk- and blackboards are getting their rightful due, too. (Only for TV, the boards are usually green; and the chalk is yellow or brick red.)

Perhaps as a business teacher you will want to present some statistics showing the growth of business education in the local school or community for the past few years. Why not "build" the figures by means of a flannel board or with the chalk and board

narily practiced in the classroom. The instructor doing the experimenting and demonstrating had to move much more slowly and in a much more restricted area among the blackboard outlines. Even then, the off stage viewer critics suggested that such pointing needed to be slowed up still more. In whatever is done before the TV camera, remember to SLOW UP.

A Word about Visuals. Probably the best thing to do about visual aids is to consult the TV station from which the broadcast is to be made. The staff will tell you what they have, what they will prepare, and what will be left to you. Blackboards, sketch pads, grease pencils, and pointers will probably be standard equipment and will be available without prior arrangements.

You should also consult the local studio about the size of films (millimeter and number of frames per second) that can be shown in connection with your program and what specifications are essential for charts, slides, etc. Again, you should heed this general note. If charts are prepared especially for the program, avoid white against black contrasts. Dark gray cards with light gray lettering or drawing or brown on yellow charts are sometimes used. The aspect ratio is three units tall by four units wide. This means that any special material should be prepared in this ratio.

WHAT KIND OF A SHOW TO DO

The kind of a show that you and your group will want to put on depends on those factors suggested or implied in the excerpt on program planning: (a) Why is this going on TV in the first place? (b) Whom do you want to reach? (c) What are you trying to put over? (d) How many programs are you planning to do—one or a series? (e) What have you to work with?

That brings you, the sponsor, and your group face to face again with those inseparable twins, 'Have a purpose, have a plan. Depending on the purpose, you might do one or several of the plans suggested in the following paragraphs. (Incidentally, many of these suggestions will work out equally well for assembly programs, open house, American Education Week, or club programs.)

1. Teach an Actual Lesson. Have an "on stage" class if possible. Whether or not this one turns out well will depend entirely on

the best, naturally. Older films are apt to have too many long shots, too many titles; also, they may be too long for programming purposes, and they may not be easily "cleared." No film or portion thereof should be used on the TV broadcast until and unless you are positive of its clearance. Clearance is highly involved, especially in films in which some music is used. Before planning a show around any film, you should enlist the advice and assistance of the station over which the telecast is to be made. They will be able to help you steer clear of possible legal difficulties.

A final caution concerning the use of films. To those interested in education, there probably isn't a film or book on the market as interesting to the viewers as is any one of your live students. Whenever possible, you will be wise to use your students on any and all TV shows that you may have an opportunity to produce or take part in.



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"Assembly Programs in the Secondary Schools, The," *Bulletin of the National Association of Secondary School Principals* (Washington, D C) XXX (November, 1946), 240 p.

If your library doesn't have a copy, see if you can get your principal to donate his personal copy to the "extracurricular shelf."

Barnouw, Erk. *Handbook of Radio Writing* Boston Little, Brown and Company, 1942, 306 p.

Chapter II, "Routine Techniques" and Chapter III, "Trick Devices," will help any group come through with a good radio program.

Ins and Outs, The (A play dealing with young people's social problems) New York, 1790 Broadway. National Committee on Mental Hygiene, 1949.

You may want to look this one over with an eye to whether or not it might be a "ready-made" suited to your needs for some program or other.

Ommanney, Katherine Anne, and Pierce C Ommanney. *The Stage and the School*. New York. Harper and Brothers, 1950, 571 p.

A very comprehensive book, encompassing a wide background for dramatic appreciation, together with sound technical training Sections on "Writing Your Play" (pp 361-369) and "Writing a Radio Play" (pp. 435-436) should help the novice sponsor and her group, if they are struggling with either or both projects.

as you talk? Let them grow before the very eyes of the viewers

Is there a tax program or bond issue that needs to be supported and plugged? The assembly program and the school and local newspaper are fine for this, but a TV or radio program will probably aid in getting the job done effectively, too

There will be real TV appeal if some "live" statistics and some three-dimensional ones are used. Johnny Student, wearing a placard reading, "I cost \$161.42", or a display of the business department's latest office machine (also wearing a cost-analysis placard) will bring home to parents and taxpayers rising school costs in a hurry via TV. Even the teacher might wear a sign reading "My cost per pupil was—" The possibilities for utilizing clever and interest-getting "live" statistics are endless. All you as a teacher need to do is to decide what you want to portray statistically, and then create the "live" portrayals to put across the idea.

3. *Rights versus Wrongs Program.* The alert business teacher and his students can get myriads of ideas for such a program right out of everyday classroom discussions, business education and personnel journals, textbooks, films, and real-life situations. *Rights versus wrongs* are probably most simply and effectively done with the use of a narrator. You might try some of these: the experienced secretary versus the beginner, the job interview—right way versus wrong way for the applicant to handle himself.

Human relations—right way versus wrong way to get along with people. Here are literally dozens of everyday situations crying to be portrayed. All you (or any business teacher) need do to get situations for portrayal is to ask your students in any one class to write (a) something that someone said or did to them in the past twenty-four hours which they resented or disliked and (b) something which someone said or did to them in the same space of time which they liked. Enough human-relations situations will be forthcoming for a whole series of programs.

4. *Building a Show Around a Film.* It is quite permissible to build a show around a film, however, there are several things of which you should be aware. Not all films are equally good for use on TV. Those that have been made expressly for use on TV are

PART 3

Other Activities

COMMUNITY PROJECTS, SCHOOL ANNUALS AND
NEWSPAPERS, CONTESTS, AND FIELD TRIPS

SECTION 1



IDEAS FOR SCHOOL AND COMMUNITY EXHIBITS AND PROJECTS

COMMUNITY CO-OPERATION

Why Carry on Extracurricular Activities with the Community?
The novice business teacher might ask, "Why does the business department bother to carry on extracurricular activities in co-operation with the community? Isn't it quicker and easier to get by without asking outsiders for help—or without their interfering on the other hand?" The experienced teacher knows better. He knows that, through co-operative effort with the various members and groups within the community, the curricular and extracurricular opportunities open to students can be extended and en-

Morosco, Selma Paley, and Althea Lounsbury *Stage Technique Made Easy*
New York M S Mill Company, Inc, 1942

A series of delightful instructions which make up a complete simplified course in acting Don't miss Oscar, the stick figure assistant who shows you how to do and how not to do A beginning director can profit from this one

Immediately you say, "But those are activities that all school departments should participate in!" And you are right. The business department, however, is well equipped to make a special contribution in most cases. Always, in this day and age, any one of the activities listed is attended by numerous paper-work details, including typing and a variety of other clerical and receptionist duties.

Such activities provide the students of the business department with opportunities to gain valuable experience and at the same time to build excellent rapport with the community and to perform a valuable service. If the typists, which your department supplies to help with the Bloodmobile, have been properly instructed in receptioning and meeting the public, they can do more in a short time to cement a strong bond between your department and the community and to advertise your department than in weeks and months spent in some other activity.

It may take a little arranging with the other teachers to get your best typists excused for a half day each, but that is a part of your job of selling your department to the others within the school. Be sure to get administrative sanction first—and don't abuse the privilege. Such activities are certainly as beneficial to the student as field trips, and you should not hesitate to take advantage of such opportunities for securing practical experience for your students while giving community service.

There are certain criteria by which you measure each of these service projects, of course. They are the same criteria that you use for any of your projects. Is it practicable? feasible? within reasonable time and financial limits? Who is available to carry it out? What are the probable outcomes? Would some other activity accomplish the purposes more effectively? reasonably? easily?

Such criteria keep you from going overboard on supplying student help to the extent that the students are exploited or that school is completely disrupted; or from supplying incompetent student help, which would cast a reflection upon the entire department. It might lead you to setting up that advisory council with business and professional leaders in the community if you have not already done so. Such criteria help you realize the wonderful, enriching experience that can be gained by your students by helping with community drives of all kinds—either by clerical

riched. He knows the department needs and can profit from community help. He senses, too, that any apparent disinterest and diffidence on the part of the individual citizens of the community or its groups of citizens are usually only a cover-up for lack of know how when it comes to initiating or proffering help rather than a lack of interest in the school and its affairs.

Again, the business department, by the very nature of its work, is a natural for building rapport and for working with the community on common projects.

PROJECTS IN WHICH THE BUSINESS DEPARTMENT AND COMMUNITY CAN CO OPERATE

Certain projects and exhibits lend themselves more naturally to a joint sponsorship by the department and the community than others. Here are some that do.

- Bloodmobile
- Chest X ray Day or Week
- Cancer, Heart Muscular Dystrophy etc , Drives
- Community Fund
- Clean Up Week
- Fire Prevention Week
- Safe Driving Week
- Community Surveys
- School Bond Issue
- Red Cross Activities
- Welcome Wagon Activities (include school activities as well as business)
- Fall or Spring Festival for community cause, like new equipment for the park
- Hobby Shows
- Youth Talent Exhibits
- Career Carnivals and Career Days
- Machines Exhibits
- BIE Days
- Sidewalk Exhibits
- Homecoming
- Local Disasters
- Youth Recreation Activities
- Local Community Fair or Carnival
- Employment-Bureau or Placement Activities

for students to learn about various careers. But if 50 to 75 per cent of your school's graduates go directly to work, a co-operative career carnival on the part of the school and the community would be a real service to both the students and the community.

Let the Students Do the Work. Don't make the mistake of doing all the work yourself. Right from the beginning, let the students in on the planning conferences and on the work. One or two student representatives to meet with the representatives from business and industry should be considered as essential as representatives from the faculty and from business. The actual staging of the carnival, the innumerable details of arrangement should be turned over to the students themselves—under close and careful supervision. The values which your students will receive from their part of the actual promotion and preparation of such a carnival will be an enriched learning experience in itself.

Machines Exhibits. The best way for your students to learn about various types of office machines is to see them and to see them in action. Field trips are one medium by which you effect this "bowing acquaintance with machines," but a good machines exhibit is an effective supplement to these. Certainly you need the help of your local businessmen when machines exhibits are staged. First of all, exhibiting companies will be far more interested in bringing machines to demonstrate and show if they know a potential sales market is going to be present. Local businessmen represent such a sales market—even a larger market than does the school. For one machine placed in the school, the demonstrating company may sell ten or ten times ten to the local firms. Secondly, some of your local businessmen will be your demonstrating companies; in other words, they play a dual role—they are exhibitors on the one hand, prospective buyers on the other.

The larger your potential audience, the more machine companies you will be able to induce to become exhibitors. For that reason, you enlarge the scope of your operations as greatly as possible. With your local businessmen firmly behind you, you can probably count on a demonstration of sufficient caliber to interest the business department of the neighboring high schools and the businessmen of those communities as well. In fact, the more you think about it, the more you feel that a "What's new in

or by business service. These criteria help you to realize, too, how firmly entrenched in solid community support the department can become by such co operation.

Career Carnivals Are a Co-operative Project. If your community and school have not held a "Career Carnival" for students, you might set the wheels in motion for one. Colleges, especially, are having career carnivals, as a means of helping students "connect" with the right job in the right industry—even in the right company. The high school might perform a real service to both the employers and the students by holding similar carnivals. Certainly it is a project for community and school co operation.

A high school cannot put on a career carnival of the proportions that a college would promote, but there is no need for such an extensive one. It would be of inestimable value, however, if the industries and businesses within the community could help the business department arrange a smaller carnival. Each business or industry interested in employing graduating or part time students could arrange a booth or display promoting their particular business and send representatives to talk with students and to interview those definitely interested in jobs.

Such a day is not to be confused with the ordinary "Career Days" that many high schools now hold, through which students learn about careers in general, however, such a day might be combined with the carnival being discussed. In a career carnival, the local businesses and industries actually come out to help students make job contacts. In other words, particular businesses and particular students look each other over and try to get together on specific employment opportunities that will be mutually beneficial.

You will want to be sure to invite representative firms in neighboring big towns (the ones that employ a fair percentage of your students) to participate in your career carnival.

You fit your career carnival to your needs and to the community. If, by chance, you teach in a community where 90 per cent of the students go on to college, a career carnival at the high school level would hardly be productive of enough "job contacts" to warrant holding it. Instead, in such a situation, you would concentrate on a career day, on which opportunity is provided

fit them for positions in business can be improved if this or that were added to your program, or adapted, or changed.

Employment-Bureau or Placement Activities. One of the finest services that you and the community could engage in for the benefit of your boys and girls and for business and industry as well would be to work out a placement bureau or at least to set up a sort of clearinghouse routine for jobs and job applicants. This is particularly true in communities where the school system is too small to have a regular Student-Employment Service set up and staffed as a part of the Board of Education services.

Here again, you will want to enlist the aid of a Business-Education Council. No fixed pattern of organization or of membership can be set up, since every community differs. Certainly, if your school has a counseling service separate and apart from the home-rooms, you will, of course, want a representative from the service on the council.

The important point is that the business department makes a definite effort to assume responsibility for placing the students it has trained, unless this responsibility is assumed elsewhere in the organizational pattern of the school. Even if such placement activities are assumed elsewhere in the school, the business department should feel a definite responsibility to whatever bureau, person, or committee handles placement in helping to locate its students in jobs for which they are suited and suitably trained. As a top-notch business teacher, you are not going to sit around and wait for someone to shove such responsibility at you. You are going to take the initiative in assuming your share of it.

Have a Hobby Show. One of the surest ways to enlist community co-operation and interest is to have a hobby show. There are endless variations. For an unusual one, try a "Dad's-Night Hobby Show" and limit the entries to hobbies of fathers. Not only do you give the men a chance to talk without being interrupted by the ladies, but you evoke interest and participation on the part of the male contingent that you might never get otherwise. Notice the next PTA meeting and compare the number of mothers versus the number of fathers there. To bring up that male ratio fast, just try out the "Dad's Hobby Show" idea.

office equipment" show, geared to the types of equipment suitable to the types of offices in the community, would be a real service to students and businessmen and to the exhibiting companies, who gain ultimately through an enlightened group of prospective buyers and users

Promoting such an exhibit will be a great deal of work, but you can do it. You start out by enlisting the aid of two or three of your local office managers or proprietors who employ the greatest number of office personnel and the aid of your machine salesmen and other representatives of the machine companies whose machines you now have in the school. That Business-Education-Council idea bobs up again. Before you know it, your machines exhibit is well under way. The chances are that once you get it set up, you will have requests for a repeat performance at least every two years.

BIE Day. Business Industry-Education Day, once a novelty, has become an occasion looked forward to in many communities today. You want to be certain that your school participates in such a day. It is planned for the entire school system, but the business department can form a spearhead for such activities. The administration will undoubtedly welcome the special help of the department if such help is proffered. Don't miss the opportunity to be of service all around in helping with the sending of notices, in extra typing, and in general liaison activities.

Emphasize the service angle and be very sure that your students engage in helpful projects and are not officious or self-important, as they assume BIE Day responsibilities.

The real opportunity for the business department to shine in connection with BIE Day is on the reverse "play"—on the day when business and industry return the visit and are the guests of the school. If your community does not plan this second day, how about your business department sponsoring it? Again, you are assured of a place in the sun by the very nature of your work. Even more important, the return visit should result in some worthwhile suggestions by the visiting businessmen concerning the training you are doing. Some of them are certain to show, even by casual comments, how the training you are giving students to

creased understandings. As a business teacher, you can perform no greater service to your school and community than to promote such sharing and understandings.

Youth-Talent Exhibit. A youth-talent exhibit is a glorified hobby show staged by the boys and girls. In certain communities, the youth-talent exhibit has become a yearly affair participated in each year by more and more boys and girls enlisting the aid of parents, schools, and community.

Lansing, Michigan, as an example, stages such an exhibit every year. Newspaper, community groups, citizens, parents, schools, and students all co-operate in showing what the youth of the area can do. The schools and parents have no organized part other than to interest and encourage students to participate. The large auditorium of the Oldsmobile plant has been used in former years to house the demonstration; the *State Journal*, the local newspaper that sponsors the show, gives columns of free publicity to the event for days, together with many pictures; and the two top winners receive grand prizes of trips to Washington, D. C.

Contestants are divided into both age groups and special-categories groups. Hobbies ranging from soap carving through creative writing and painting to model airplane and dressmaking are included. Organizations from Girl Scouts to PTA's serve in various capacities in setting up and manning exhibits. The show goes on for several days, open during the day and especially in the evening, to accommodate working parents and patrons who throng to see "what kids can do."

It costs nothing for a student to enter his exhibit, save whatever expense he entails in transporting his entry to and from the exhibit hall. Awards in the form of Youth-Talent Plaques go to every entrant, regardless of whether he wins other prizes or honorable mention. Students in the area display these attractive plaques proudly in their rooms. "Kids who do things—just naturally have a youth-talent plaque or two" is the general idea held by the Lansing-area youth.

If your community and school do not now sponsor such a "Youth-Talent Exhibit," why don't you start investigating the possibility of doing so. As a first step, you start reading all you can

It is not so hard to set this up as you might imagine. Work it out in conjunction with PTA. You will want to enlist the aid of the whole school in this—especially the nearest grade school. Ask teachers to discuss the idea with their groups and then to have each student write on a slip of paper what he thinks is his father's hobby or hobbies. These slips will give you a working basis for writing letters of invitation for participation in the Dad's Night Hobby Show. If you should happen to be deluged with hobbies, try a series of hobby nights interspersed throughout the year. (The PTA will love you for coming through with some extra program ideas for them.)

Don't just have exhibits. Invite the fathers to talk about their hobbies for about three minutes—and three minutes' worth only. You can run through plenty of hobbies in an hour with a strict three-minute limit. Cut off the superintendent (who is also a fly-tying' father full of his subject) at the end of the first three minutes by ringing the interval timer, and nobody else will be embarrassed at not being able to finish if he, too, runs over his allotted time. If the men do not finish their "speeches," so much the better for the informal part of the evening later. Those interested in a particular hobby will congregate around that particular father to hear the rest of the details of his hobby during this latter part of the evening.

In new subdivisions, or areas, in which population fluctuates frequently, such hobby shows perform a fine service in bringing together people with like interests. One of the quickest and easiest ways to get parents, students, and teachers really acquainted with each other is to bring their hobbies out into the open. Who would have suspected that Mr. Martin, manager of the new supermarket, was an enthusiastic constructor of slups' models, or that Mr. Spontelli, the shoe-repair-shop proprietor, was an authority on birds? As a result of the hobby show, both are now immediately lined up for "command performances" in some schoolroom or other.

Yes, for wonderful experiences in sharing, try a hobby show as a starter. Nothing cuts across class barriers, language barriers, barriers of diffidence and indifference like hobbies—which make for sharing interests and fun. Sharing interests and fun leads to in-

freely to viewers). Next to them the chemistry department could have a field day with spectacular experiments with dry ice, "upward explosions," and the like.

The possibilities of simple, but effective, sidewalk displays and shows are intriguing. Don't make the mistake of going in for elaborate scenery, props, or booths. Just set up shop as simply and easily and as portably as possible. But do spend time and effort on the organization and planning. Have "live" participants use real articles, and have actual work going on. Move out on the sidewalk and have "Open House," "Parents' Day," "Boost Our Schools" and a "Lookit! We're a Part of the Community Enterprises, Too" day, all in one.

Junior Achievers. As a business teacher, you will want to investigate the activities of Junior Achievers. For fuller information concerning them write to the national office, Junior Achievement, Inc., 500 Fifth Avenue, New York 36, New York. Also, read all the recent articles you can find listed in the *Educational Index* concerning them. In brief, Junior Achievers are actually boys and girls who go into some kind of business on their own—sponsored by local businesses. The object is to help boys and girls learn how business operates by operating their own small businesses—at a profit. Some students form actual corporations; others function as sole proprietors or individual entrepreneurs.

On your own, find out all you can about Junior Achievers. Write and talk to some people who have sponsored such groups or individuals. Then in the light of your findings, decide whether or not you will try to interest businessmen and students in becoming interested in Junior Achievers. Only in the light of your own particular situation, your particular students, and your own limitations of time, energy, and of "first values first" and of whether or not your efforts are needed, can you decide just what your course of action will be. As a business teacher, however, you should acquaint yourself with the work of Junior Achievers.

Community Surveys. One of the finest services your students can perform for the community is to help in making surveys of various kinds. Not only will they be performing a service, but they also will be gaining valuable experience and know-how when they help in such projects—not to mention the fact that the busi-

about such exhibits, and a letter to the *State Journal*, Lansing, Michigan, should bring you some information on how the Lansing Exhibit is staged and directed

Have a Sidewalk Exhibit. For the fun and novelty of it, sometime have a sidewalk exhibit downtown in connection with some "Boost Martinsburg" or "Merchants' Day" promoted by the local chamber of commerce or the service clubs. Be sure to get the whole school in on this one. The more variety, the better.

You have to pick your seasons, for this, of course. The windy days of March, or the freezing temperatures of December are impossible for this kind of thing, but wherever you live, there are certain times of the year when a sidewalk show will be appealing and fun.

Go arty—like the Parisians with their bookstalls, sidewalk artists, vendors of violets, and so on. Set up sandwich boards and stalls all over the place. The sandwich boards can exhibit bulletin-board materials such as you would have on display in your various classrooms. In fact, you literally 'lift' the materials from your best boards and tack them onto the sandwich boards, down on main street, or around the courthouse—even in front of the school if your location is strategic. The sandwich boards also carry your blurbs and identification notices. The stalls—merely marked-off allotted spaces—contain students at work, naturally. Here are two typists working on stacks of envelopes for the local bond-issue drive. The next stall has a mimeograph in operation, perhaps, or at least an operator handy to run off a three-color sheet for inquisitive passers-by (Machines must *never* be left unattended for one single second on such a day). The next stall shows two students writing their shorthand homework, the next one may contain two general-business boys with some huge graphs or charts on the insurance buying habits of the average American. If the advanced business class has carried on a survey recently of some community problem or an opinion poll, their stall is geared to this with a big slogan across the top reading, "Hey, Mrs. Jones—" and below "How did you vote?" or "Where do you fit into the picture?"

Right next door to the last business stall might be one for the home economics department with girls actually sewing, or cooking on a hot plate or waffle iron (with samples passed out

the students more fully and quickly than to work with the students on some common project or exhibit.

Whatever else you may neglect, don't pass up the opportunity of having your students share in some community projects and activities; otherwise, you will be cheating them of their birthright, "enriched experiencewise."

nessmen of the community look with new respect upon the ability and training of students who can "put over" a successful survey

Almost any consumer problem lends itself to the survey method 'Where do the men of Mayesville buy their suits? locally? from mail order catalogues? or over at Aurora (the nearest big town)? "How many families in the community own automatic washers?" "How many heat with gas?"

Community welfare problems lend themselves to the survey method as a focal point of attack, too "How many families find garbage and trash disposal a problem?" "Would they welcome city collection even at an added expense?" "What would they consider a fair price to pay for such weekly or semiweekly collections?"

Public-opinion polls on any pertinent community problem are another natural for the survey method "Do you think the 5-minute parking limit on Main Street from Sixth to Ninth Streets is good or bad? Why?" "Would a youth center be desirable for Mayesville? If so, how should it be financed and supervised?" On a national level, a question such as "What effect would a change in parties at the national level have directly on Mayesville?" might measure to some extent the kind of thinking being done by the citizens

Before making or helping with a survey, your students would have to plan, organize, and decide upon the survey method to be used Will it be complete canvass, or sample or spot checking? How do you do each of these? How reliable are they? When are they desirable? Upon completion of gathering the data—how will it be processed? Who will interpret it? Of what value is it to know these things, unless the knowledge leads to some further constructive action?

Not the least of the values accruing to your students will be an awakening consciousness on their parts that there are problems within the community that can only be solved by concerted effort on the part of the citizens themselves and a realization that they, the students, have a very real responsibility to share in the solving of these problems, both now as students and as adult citizens a few years hence Furthermore, nothing will make the community realize the values which the school is trying to inculcate within

Most of the above questions deserve detailed consideration, so consider them one at a time.

WHY HAVE A YEABOOK?

Two very obvious answers pop into mind. (*a*) The students want one; (*b*) the administration, community, and possibly the alumni want one. Whether you feel like saying, "Then let them do the work;" or "That's not a good enough reason in my book," the fact remains that both are very valid and legitimate reasons. For in almost any list of "Functions of the Yearbook" that you might come across, you would find such reasons as:

- a.* To present the history of the school
- b.* To serve as a memory book
- c.* To promote the school
- d.* To serve as a public-relations medium

Such a list is more or less a reiteration of the above reasons. A more complete list will also add:

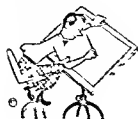
- e.* To furnish an opportunity for vitalized learning
- f.* To help the students organize and carry through a worthwhile, meaningful project
- g.* To help the students develop leadership and a sense of responsibility
- h.* To make money for the business department (or senior class)

A rather dubious reason might also be added to the above and that is "It's the thing to do." Simply doing something because someone else does it always bears close scrutiny, but the business teacher about to sponsor an annual should know that it is estimated that a very large majority of the high schools in the United States do put out yearbooks. Up-and-coming schools as a rule do put out a yearbook.

WHAT DO YOU REALLY KNOW ABOUT PUTTING OUT A YEARBOOK?

Your answer to this one will depend on (*a*) whether you have had a course in extracurricular activities or a workshop in yearbooks and newspapers; (*b*) whether or not you worked on your own college or high school annual; (*c*) whether or not you have

SECTION 2



IF THE YEARBOOK IS YOUR BABY

If you work into the yearbook sponsorship gradually through an apprenticeship type of system, serving first as an assistant to an experienced teacher, you are lucky indeed. Take advantage of your good fortune and learn everything you can while you are enjoying such excellent tutelage. But if you find yourself all alone with the production of the yearbook as one of your extracurricular activities, check up on a number of things right away. You will need to find answers to these questions before you even begin to get well started.

- 1 Why have a yearbook?
- 2 What do I really know about producing yearbooks?
- 3 What do I need to know?
- 4 Where can I find out?
- 5 What are the various types of yearbooks that may be produced?
What are the advantages of each kind? the disadvantages?
- 6 Which type of yearbook is most feasible in this school situation?
Why?
- 7 How will the yearbook be financed? how sold?
- 8 Who will compose the staff, and how are they appointed to their positions?
- 9 What state or national organizations are there from which I can receive help?
- 10 What are the "yearbook companies" that have specific helps?
- 11 What are the earmarks of a good yearbook? of a poor one?
- 12 What are the commonest pitfalls to be avoided?
- 13 What are the specific jobs that must be done to put out a yearbook?
- 14 How will I get the staff to assume responsibility?

campaigns, you are indeed fortunate. Find out, if you possibly can, if such records were left. Sometimes you find them in the oddest places.

2. Check with the administrator to see if anything concerning the annual is filed in his office. Certainly there will be some sort of financial record of the final settling of the annual account on the school books. Track it down, for it will be an invaluable aid in estimating this year's income and expenditures.

3. Talk to last year's staff members, especially those who may be repeat performers in some capacity on this year's book.

4. Examine previous annuals carefully, noting their make-up, their obvious strong points and weaknesses—but keep any adverse criticisms to yourself.

5. Write to the company that printed last year's annual, telling them that you are the new sponsor and asking for informative literature. Chances are that not only will the literature be forthcoming, but a sales representative will probably call. Don't be high-pressured into signing a contract, but be a willing and ready listener. If you feel yourself being cornered before you are sure, firmly insist that you must consult both your staff and your administrator before any decisions are made. A good yearbook representative will be one of your best aids. Successful yearbooks are good business for them as well as for you.

6. If there are no previous annuals, examine copies from neighboring schools of like size and caliber and talk with the sponsors of these books if possible. Write to the head of the journalism department of your state university asking him for informative literature concerning high school annuals, a bibliography of pertinent books on the subjects, and other helps he may have to offer. In some states, excellent workshops are held each summer at various teacher-training colleges. If you missed the one previous to your first yearbook responsibility, you may still be able to benefit by receiving certain of the materials that were used or compiled at such a workshop session.

7. Write to one or all of the following national press associations, asking for information regarding their services. (Brief information about each one is given below to aid you in choosing the one most likely to be of most help to you.)

had a course or two in creative writing and advertising, and (d) how interested you have been in the possibilities that the production of the yearbook just might turn out to be your baby.

Suppose your answer is a rather big negative in each of the above categories. What then? You are brand new on the job, you have had no previous training in or on yearbooks, you think you couldn't sell a fur coat to an Eskimo or write an original line (yearbooks usually have to *sell* advertising and they are *written*, you know), and it never even remotely entered your head that you would ever be called upon to put out a yearbook. But here you are—duly appointed sponsor of the forthcoming annual. Your honest, objective answer to the question is "I couldn't know less—or be greener at it." Accept that fact at its face value. Waste no time or energy bemoaning it or wringing your hands or looking for a sympathetic shoulder to weep upon. Instead do these things:

1. Have confidence in your ability to come through. Say to yourself squarely and honestly that you are as capable as the next novice when it comes to putting out a creditable yearbook. After all, there are and have been thousands of teachers in the same quaking shoes, and you can learn just as readily and quickly as they.

2. Be enthusiastic. Accept this as a chance to grow professionally in experience and know how, as well as to do a good job on the matter at hand.

3. Get busy learning, investigating, finding out, reading, comparing, talking, and planning with every possible source of information concerning yearbooks that you can. Don't put off getting started.

What Do You Need to Know about a Yearbook? "Everything," you say, and that does just about cover it. But it isn't a very workable breakdown. The answers to those questions at the beginning of this section will comprise the essential elements of the know-how you will need. Some of them even provide the answers to this next question concerning sources of information.

Where Will You Find Out the Things You Need to Know?

1. For local information, your best source of information will be the preceding sponsor (probably not available) and members of the yearbook staff. If the former sponsor left records concerning expenses, dummy make-up, production schedules, advertising

of the newspaper, judging during the summer and announcing the ratings in September—International Honor, First, Second, Third, and Fourth Place.

d. *The Catholic School Press Association*, Marquette University, Milwaukee

(1) Holds an annual conference and a contest for member publications.

(2) Two ratings are awarded—all-Catholic and First Honors.

(3) Dues are \$5 for each publication, which includes a subscription to the *Catholic School Editor*.

e. *National Association of Journalism Directors*, University of Minnesota

(1) This is for faculty advisers.

(2) Dues are \$1.50 annually.

(3) Engages in various projects to assist the individual.

(4) Members are given subscriptions to *Quill and Scroll* (\$1.25) and a reduction on *Scholastic Editor* (75 cents).

8. Consult the *Educational Index* for current articles and books dealing with high school annuals.

9. Keep random notes on things you find out, under various general headings, such as "Costs," "Advertising Campaign," "Subscription Drive," "Division Pages," "Picture Schedules," etc. Gradually, as you sort through them and shuffle them into place according to various headings, you will be surprised at how much you have really found out concerning the putting out of an annual.

10. Write to several companies that publish yearbooks for advertising literature and information literature. Don't be afraid that you will get on a "sucker" list or be hounded to death by salesmen. Couch your letter in terms that say unmistakably that you are seeking all the information you can get on yearbooks, but seeking information only at this stage; do not ask for special favors; and then sit back and welcome any aids that do come. Keep a file of all advertising literature, addresses, and the like for future reference. To get you started, here are some of the companies publishing yearbooks.

American Yearbook Company
Owatonna, Minnesota

Midwest-Beach Company
Sioux Falls, South Dakota

- a *National Scholastic Press Association*, University of Minnesota
- (1) Gives ratings to school newspapers in each division (based on enrollment, frequency of publications, and method of printing) of All American, first, second, and third class Booklets containing constructive criticism of the judges are furnished for each paper
 - (2) Yearbook and magazine critiques are also available
 - (3) In addition, for the annual fee of \$6 per publication, various helps are sent or are available to the 5,000 member publications, such as free loan of high ranking yearbooks for study by the staffs
 - (4) An annual convention is held during the Thanksgiving vacation generally in a midwest city
 - (5) For \$4 a year, an adviser can obtain nine monthly issues of *Scholastic Editor* which carries excellent practical articles on all phases of scholastic journalism
- b *Columbia Scholastic Press Association*, Columbia University
- (1) Provides an annual critical contest for which newspapers are divided on the basis of enrollment only, awarding ratings, of Medalist, First, Second, or Third Class
 - (2) A similar critical service is provided for yearbooks and magazines
 - (3) The association publishes also a monthly, the *School Press Review*, which is included in the annual membership of \$6 per publication
- c *Quill and Scroll*, Northwestern University, Chicago
- (1) This is the international honorary society for high school journalists
 - (2) Differs from the above mentioned associations in that it affords a way of rewarding the individual high school journalist whose scholastic record is in the upper third of his class and whose performance is outstanding on the editorial, business, photography, or art staffs
 - (3) Membership is free on application by high schools with a publication
 - (4) Student initiate must pay \$2 or \$3 depending on type of gold membership pin he chooses
 - (5) Student initiate receives a year's subscription to *Quill and Scroll*, the quarterly magazine of fine articles geared to scholastic journalism interests
 - (6) For a fee of \$3, the society provides a critique of a year's issues

of the newspaper, judging during the summer and announcing the ratings in September—International Honor, First, Second, Third, and Fourth Place.

d. *The Catholic School Press Association*, Marquette University, Milwaukee

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American Yearbook Company
Owatonna, Minnesota

Midwest-Beach Company
Sioux Falls, South Dakota

Blankenberg Photographers
Kankakee, Illinois
(Specialty—photo annuals for
small or medium sized high
schools within a limited radius)

Church Lithograph Company
Albert Lea, Minnesota

Eaton Cunningham Company
Kansas City, Missouri

Intercollegiate Press
Kansas City, Missouri

Myers and Company, Inc
501 Gage Boulevard
Topeka, Kansas

Semco Company
Oklahoma City, Oklahoma

University Supply and Equipment
Company
1200-1204 Ayers Street
Fort Worth 5, Texas

Walsworth Brothers
Marceline, Missouri

VARIOUS METHODS OF PRODUCING YEARBOOKS

Four types of yearbooks to be found among the high school annuals of today are these (1) the letterpress process book, (2) the offset process book, (3) the mimeographed book, and (4) the "photo-annual"

The Letterpress Process Book. Briefly, in this process, the text is set up in type by a compositor. Engravings or "cuts" are made of all pictures by a photo engraver. After the text has been proofread, pages are made up by the compositor according to instructions from the editors, combining the text and the pictures. One metal or plastic plate is made for each page of this combined text and illustrations. These plates are then sent to the printer for printing. From the printer, the printed pages go to the bindery for collating and binding.

This process usually produces a finer book, but it is rather expensive. Consequently only larger schools make use of the letter press process.

The Offset Process Book. In this process, the text may be typed on a typewriter with a carbon ribbon, which is, of course, much cheaper than having it set up by a compositor. After the text has been typed and the photographs gathered, the book is usually prepared by the students on layout sheets and sent to the offset printer. He photographs the pages and prints them by the offset

process. Then he returns them, assembled or unassembled, according to the terms of the contract.

Advantages of the offset process are several: (1) The staff knows ahead of time exactly how the pages are going to look, inasmuch as they have planned the layout. (2) It allows for great variety and originality on the part of the staff. (3) Usually it admits of "staggered" deadlines, distributing the work on the book throughout the year with an opportunity to include late spring events in the book. (4) It puts more of the actual production work on the staff, since typed pages as well as picture pages are produced by the staff and photographed by the offset company. (5) The relatively inexpensive cost and the ease of production are two decided advantages, especially to the novice sponsor.

Chief disadvantages of an offset book are these: (1) The finished pages, being photographs of the mounted "layout" pages, are only as "professional" in appearance as the pages sent in—poor paste-ups mean poor finished pages. (2) Not infrequently, the original photographs that are mounted on the layout pages are poorly reproduced resulting in hazy or blurred pictures. To the students, an annual is only as good as its pictures; and many a staff and student body have been heartsick at "the awful blurred way the pages turned out." One of the responsibilities of the sponsor in selecting an "offset" book is to examine—not one, but several of the annuals put out by a particular offset company. Examine, particularly, copies other than the ones the salesman brings along as samples. He brings the company's best work, naturally.

The Mimeographed Book. The mimeographed book is the one in which the school does all the work, except the photography—and sometimes even that. All material is put on stencils and the entire book is mimeographed. Pictures can be used in this process by either pasting pictures in the book or by the blueprint method. The A. B. Dick Company publishes a booklet that explains this process.

The chief advantage of the mimeograph process is that it permits even the smallest school to produce an acceptable yearbook. Indeed, a well-executed mimeographed book is an educational achievement of the highest order.

The chief disadvantage is the great burden of work it places on the better staff members

Sponsors, seeking to produce a mimeographed book because of cheapness, should compare estimated budgets of stencils, high grade paper, and actual photographs to be pasted on the sheets with an offset price before making a final decision in favor of the "cheapness" of the mimeograph method

The Photo-Type Annual. The photo annual wins its place in the roster of types of annuals on its picture quality. The picture pages of the photo annual are actual photographs, hence, they are as clear and fine as the quality of the photographs. Copies of all pictures originally taken for the annual by the chosen photographer are returned to the staff for mounting and layout work by the staff (Layout pages may vary in size but maintain exact proportions of the finished pages of the annual.) All layouts of the picture pages, *complete with actual photographs mounted in place*, are returned to the photographer who then photographs these layout pages in the exact size of the annual's page—usually 8½ by 11 inches—and prints as many photographs of each page as there are copies of the annual being produced—say 150 copies.

While the picture pages are being photographed and made ready for inclusion in the annuals, the written or text pages of the annual are sent to a printer to be printed. Then after both the photographer and the printer return their respective sets of pages, the staff assembles by hand all 150 copies of the annual and sends them to the bindery—usually a third and separate entity from either the photographer or printer. The photographer interested in photo annuals usually has suggestions for co-operative printers and binderies, etc. The cost of these photo-annuals may run close to that of a letterpress book, but the actual photographs are worth far more in the eyes of the students.

Chief advantage of this process lies in the clearness of the actual photographs. The pictures are undeniably better than even those in an engraved book, because each picture is an actual photographic print. A second advantage, not to be overlooked, is the joy of the students in having real pictures to preserve. As stated before, an annual, to the majority of students, is no better than its pictures. Photo-annuals rate tops for pictures.

There are three chief disadvantages: (1) difficulty of production, with the staff and sponsor dealing with three separate entities—often in three different localities as a rule—the photographer, the printer, and the bindery; and with “hand” assembling of printed and photograph pages by the staff (before pages go to the bindery) a necessary step in the process; (2) the cost of the process; and (3) the difficulty of tying in printed pages with picture pages both as to texture and with the “enlivening” of the printed pages. All of these difficulties can be overcome in a very great measure with some additional expense and ingenuity on the part of the staff, but they must be reckoned with. Because of the problem of assemblage, photo-annuals are probably feasible only for small or medium-sized schools.

WHICH TYPE OF YEARBOOK SHALL YOUR STAFF PRODUCE?

After you have read about, talked about, and examined as many copies of the various types of books as possible, you weigh and decide the pros and cons of each in the light of the following factors that should be considered in selecting a yearbook process.

1. Cost
2. Ease or difficulty of production
3. Number of copies to be produced
4. Size and training of staff
5. Location of school with relation to production center
6. Number and quality of help available through sales representative of producing company
7. Amount of possible and probable advertising, if advertising is to be used as a source of income
8. Amount students are to be charged for each copy
9. Preferences of student body and administration
10. Experience of sponsor
11. Teaching and extracurricular load of sponsor
12. How democratically the selection of the process is to be decided

No one can tell you in advance which type of yearbook you and your staff should produce; but a careful consideration of the above factors, together with an honest, straightforward presentation of all pertinent facts by you to the staff and the administra-

tion, coupled with a like presentation of their views and desires, should go far in helping you and your group make a wise decision

FINANCING THE YEARBOOK

The sponsor and the staff must know the following things right from the start

- 1 Is the yearbook expected to be a money making project, or is it merely expected to break even on costs?
- 2 Is the yearbook to be sold at less than cost per copy to students? If so how is the difference to be made up? through advertising? through money making projects? through financial help from the over all school budget? as a part of the student activity tickets? or through a combination of these?
- 3 If the yearbook is sold at less than cost, is there a set price at which it must be sold?

If no policy has hitherto been established, it will be a part of the job of the sponsor to discuss with the administration the above questions and arrive at decisions in line with the all school policy before proceeding with work on the annual. Deciding upon the plan of financing the yearbook is one of the first major steps in producing a yearbook. The plan of financing should be stated briefly in writing and presented to the sponsor's administrative head for approval before work on the annual is started. Many misunderstandings and objections can be avoided by this simple procedure.

The sponsor and the staff should prepare a budget for the yearbook very early in the year, in which they include these things

- 1 An estimate of the costs and expenditures
- 2 An estimate of the various revenues—from advertising from sale of books from money making projects
- 3 An estimate of the approximate "time" at which income will be received and at which expenditures must be made (This is very important)
- 4 A plan to assure sufficient operating funds to take advantage of special discounts for prompt payment, etc

SELECTING THE STAFF

Selection of a competent staff is one of the major problems in producing an annual. The sponsor is confronted with an admin

ture of philosophical, psychological, and practical problems. Philosophically, in a democratic society, the will of the majority should rule. Schools are training grounds for participation in democratic society, therefore, should it not follow that the selection of the staff be left to the will of the majority of whatever group of students is producing the annual? Philosophically, perhaps, this is the ideal to be desired, but practically, it is not so idealistic. Philosophically and psychologically, if the majority of the group vote for an incompetent editor and an equally incompetent business manager, the results will "teach them a lesson." Next time they will use better judgment in their voting for candidates. Through experiencing they have learned—the hard way, perhaps, but they have learned to do by doing—or by *not* doing. Practically, however, this cannot be allowed to happen, insofar as the yearbook is concerned. Producing a yearbook involves more than a group of students. Producing a yearbook calls for definite financial obligations and contractual commitments with individuals and firms outside the school. These obligations and commitments must be met. This is not one of the times when the sponsor can just "wash his hands of the whole affair" and let the students muddle through with their inefficient officers. It is the sponsor's responsibility to see that the agreements and contracts are lived up to.

Nor is it fair to expect the sponsor to be saddled with a staff *elected solely on the basis of popularity or some other equally ineffective criteria* for a staff member. It follows, then, that practically the sponsor must have some control over the selection of the staff. The sponsor, be he novice or an experienced "old hand," should feel justified in standing his ground on the following principle: under no conditions should the class be permitted to choose the staff without some supervision by the sponsor or faculty.

A variety of plans for joint election of the staff can be worked out. Among them are these three possibilities:

1. Have the class (or group) nominate at least two or three candidates for each position. From these candidates, the faculty or sponsor should choose the staff.
2. Have the faculty nominate two candidates for each position on the staff, then have the class take final vote on the names.

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truth in the old adage that "Many hands make light work," there is also a warning to be heeded in the counter-saying that "Too many cooks spoil the broth." Keeping the staff small will make working together easier and will also simplify the assignment of definite responsibilities. Eight to twelve is a much easier group to work with than twenty or twenty-five. The mere mechanics of getting a larger group together becomes quite an involved problem at times.

What Should the Set-up of the Annual Staff Be? The determination of the key officers and the pattern of organization of the annual staff may vary from school to school, even from year to year, if a more feasible plan suggests itself than the one being used in a particular school. Actually the work to be done should be the determining factor. Only if there is a need for a position, should the position be created.

The work of the staff may be divided into two major categories—editorial and business; therefore, two key positions seem essential; an editor-in-chief and a business manager. Each of these will, in all probability, need an assistant—an assistant editor and an assistant business manager.

The editor-in-chief is the one ultimately responsible for the entire contents of the book, together with the production schedule or "Calendar of Events." The business manager is in charge of yearbook sales campaign, advertising campaign, all money-making projects, and careful keeping of the accounts.

Another key position on the staff of a simple book might be organizations editor, responsible for getting in write-ups and pictures of all organizations in the school not covered by the classes editor and the athletic editor. These latter categories are sufficiently important to warrant the appointment of separate editors for each category. Add a feature editor and possibly an art editor, and the staff is complete.

Lined up for a quick once-over, it looks like this:

| | |
|----------------------------|---------------------|
| Editor-in-chief | Organization editor |
| Assistant editor | Feature editor |
| Business manager | Athletic editor |
| Assistant business manager | Classes editor |

- 3 Have the students and staff fill out application blanks and have a committee of two or three reliable students and two faculty members select the staff (Chief difficulty of the last-named plan is that frequently the "reliable" students on the committee are the very ones who should be on the staff in the key positions for which they are helping to select candidates)

When Shall the Staff Be Selected? The time at which the staff is selected is almost as important as "how" it is selected. Many schools now follow the practice of selecting the staff at the beginning of the senior year. This plan has one very real and practical advantage. It insures the election of a staff that will definitely be enrolled in school. It rules out the danger that the duly-elected editor or business manager may have moved away during the summer, eloped, or dropped out of school for any one of a number of reasons. This plan has a big disadvantage in that the key positions are filled with "green hands" at the time when they should be capable of functioning effectively.

A better plan might be to choose co-editors and business managers from the junior class to work with and learn from the preceding year's staff. These co-workers become the senior editors and business managers the ensuing year. As previously stated, a possible disadvantage may lie in the fact that in districts where the population is very mobile, the co editor or co-business manager might move away before his senior year rolls around. A second disadvantage may be found in the fact that the seniors frequently do not want the juniors to have a voice in the development of 'their' book. This latter objection can usually be overcome by proper orientation to the idea and by limiting the "voting powers" of the co-appointees, or by giving them "apprenticeship" status. Certainly, if it can be worked out agreeably, the apprenticing of the key staff members for a year preceding their assumption of full responsibilities will pay rich dividends in quality of yearbooks and ease of production.

SIZE AND ORGANIZATION OF THE STAFF

The size of the staff will vary according to the size of the school, size of yearbook being produced, extent of the advertising campaign, and other variable factors. Despite the fact that there is

completion of each phase of editorial, art, photography, and layout work

completion of the advertising campaign

completion of the circulation campaign

completion of other money-making processes if any

dates for getting copy to printer or lithographer

dates for getting books to bindery

D-day—(delivery day)

8. Revise either the budget in line with the dummy or the dummy in line with the budget.
9. Strive constantly to upgrade the taste of the staff and student body concerning the quality and contents of the annual.
10. Keep track of deadlines, assignments, and budgets at all times.

The wise sponsor will keep such a check list and consult it almost daily to be sure that no deadlines or items are being overlooked. The wise sponsor and staff will see that the time schedule, or work calendar, is carefully worked out and conspicuously posted.

Your itemized calendar, or work schedule, of the year's work on the annual, might look something like this:

September

1. Select staff.
2. Determine specific duties of staff, put them in writing, and assign them.
3. Collect all information possible on annuals from all possible sources:
 - from state or national organizations
 - from companies producing yearbooks
 - from studying good and poor annuals of this and neighboring schools or schools in comparable situations
4. Invite various companies to send representatives to explain their services and contracts.
5. Select companies.
6. See that early fall sports events have proper picture coverage.
7. Choose a theme (if used).
8. Outline the dummy.
9. Set up tentative budget.

October

1. Plan and carry out advertising campaign.
2. Plan and carry out circulation drive.

Another breakdown, sometimes used in larger schools where each part of the business end of the annual is really a big job, consists of the following type of set up

| | |
|---------------------|--------------------|
| Editor-in chief | Feature writers |
| Business manager | Reporters |
| Circulation manager | Production manager |
| Advertising manager | Typists |
| Managing editor | Artists |
| Art editor | Operators |

Regardless of the pattern of organization of the annual staff, it is of utmost importance that each staff member knows exactly what his responsibilities are, *what* is expected of him, and *when* it is expected. One of the first major duties of the sponsor and the staff is to clarify these responsibilities and the lines of authority. The wise sponsor will see to it that these responsibilities, duties, and authority are put into writing, so that they can be referred to at frequent intervals.

HAVE A CHECK LIST OF THINGS TO BE DONE

Before very long, if you work hard at learning all you can about being a good sponsor for a good annual, you begin to see the pieces of your accumulated knowledge fall into place, and you can organize a check list of things that must be done. Just how detailed each section of your list will be, will depend largely on you, the individual sponsor, but your skeleton list may look something like the following (You check off each item as it is completed.)

Things to Be Done in Connection with Putting Out an Annual

- 1 Select the staff and assign and clarify responsibilities
- 2 Establish the policies concerning procedures
- 3 Do preliminary planning on contents of book
- 4 Select the process and the company or companies to be dealt with
- 5 Set up an estimated budget
- 6 Select cover and theme for book (if theme is used)
- 7 Set up a schedule for all phases of the work including deadline dates for various projects such as these
completion of the dummy

to keep out of the annual all sorts of things that just don't belong in it, but which somebody or other thinks simply must be included. The sponsor who is constantly saying a flat "No" to such things will soon have a very disgruntled, lackadaisical, or fighting-mad bunch of adolescents to contend with. On the other hand, the sponsor, as a more mature person, has the responsibility of seeing that the book meets certain standards and therefore cannot include certain things. The reasons why they cannot be included may vary, but among the most common will be such simple ones as (a) incongruity with theme of the particular book or purpose of a yearbook in general; (b) common, coarse, or vulgar snapshots, jokes, or pictures; (c) malicious captions, write-ups, or remarks; (d) things not acceptable to the mores of the particular community; (e) allusions to events, persons, or remarks that will be understood by but a few or that will be outdated probably before the book is printed; (f) trite class wills, prophecies, and the like that are usually as meaningless and outdated by the time the book comes out as they are in future years.

This last category will cause the most trouble. In some communities where "Such things always have been included," the new sponsor may find that "Compromise is the better part of valor." If some of these things do find their way into the book, in spite of all "upgrading" the sponsor can do, the next best thing is to see that they are free from malice and as original as possible. Pride in producing "the best book" yet—especially when measured by the criteria of good yearbooks—and the substitution of something more interesting than the proverbial class will and prophecy are the best insurance against their inclusion—but they are not 100 per cent effective. Check lists such as those given below might help in getting the staff to realize what should or should not go into a yearbook.

MARKS OF A GOOD YEARBOOK

1. A good yearbook has a theme, with all parts of the book carefully tied in.
2. It is dedicated to someone or something worthwhile and pertinent to the school or students.
3. It gives recognition in words and pictures to the school board and to the administration.
4. It contains informal and candid shots of classroom activities.

- 3 Revise either budget or dummy
- 4 Continue picture coverage of fall sports and extracurricular events
- 5 Take all fall group pictures
- 6 Take faculty pictures
7. Take individual pictures of seniors

November

- 1 Decide upon type of division pages and general artwork
- 2 Begin work on layout
- 3 Begin work on write ups
- 4 Begin work on division pages
- 5 Check on names, especially in relation to the pictures
- 6 See that all deadlines to date have been met, in order to keep up with work and to take advantage of any possible discounts

Succeeding months

- 1 Continue gathering of information about departments, classes, sports, special events
- 2 As late as possible in the spring ask the photographer to return to take last minute pictures, such as the championship track team the Spring J-Hop (Have as much as possible done on the write ups and layouts of these, so that a mere insertion of the pictures or of final scores and standing will finish up the job)

Each calendar of work must be tailored to meet the particular situation, but the above should serve as a sort of general guide. The September schedule is loaded quite heavily for two reasons (1) The old maxim "Strike while the iron is hot," is excellent to follow in setting up the annual schedule, in that it capitalizes on the initial enthusiasms and zest of the newly elected or appointed staff (2) An equally trite adage, "Well begun is half done" also applies here, albeit any seasoned annual sponsor will say that the "half-done" business is something of an overstatement, however, the effectiveness of getting off to a good and early start cannot be overestimated or overemphasized in connection with putting out an annual

WHAT CAN YOU DO TO UPGRADE THE TASTE OF THE STAFF AND STUDENT BODY CONCERNING ANNUALS?

It won't take even the newest of yearbook sponsors long to discover that one of his biggest challenges (and headaches) is

Making a dummy book is easy, once you know what you are trying to put together. The dummy book may be made by taking the desired number of pages of ordinary typing paper or notebook paper and putting them in a loose-leaf notebook or folder. Beginning right at the beginning with the flyleaf, you write "flyleaf" on the page, and go right through the book, writing on the page what each is to contain, including a very rough diagram of its contents, and the number of the page. The words "Division Page," "Faculty," "Division Page for Seniors," etc., are written for each division page, and in their proper order. Write-ups must correspond in length to the number of pages or portion of pages allotted to them in the dummy. Care should be taken to have write-ups for the picture pages either facing the picture page or combined on the same page, if the process selected admits of the latter. (Nobody likes to turn pages back and forth to identify pictures or write-ups.) If you want to make your work easier in making up the dummy, use different colors of paper for division sheets to help in the quick detection of errors in running contents of one section into another. Some staffs prefer to staple the dummy together at the left, but the loose-leaf arrangement admits of easy revision in the light of curtailed or expanded sections. Once the dummy is set up, it should be checked and rechecked to see that pagination is correct, that picture pages and write-ups match, and that sections end as they should. One write-up that either ends a page short of its allotted space, or runs a page over that space will "gum up the whole works." Once the dummy is set up, it must be adhered to—or the effect of any change must be taken into account throughout the entire dummy. If each section ends with a partially completed page, minor changes will not affect pagination.

Concerning Terminology. Some of the most common terms which the staff and sponsor will want to become familiar with, in addition to *dummy*, are these:

Bleed. A bleed illustration is one that comes to the very edge of the page on at least one side. Pages having bleeds usually cost a little more than ordinary pages.

Layout. Regardless of the printing process, a layout of the book is necessary. This is the exact planning of space—how it is allotted

- 5 It represents all activities of the school not just a favored few
- 6 Its senior section is not all out of proportion to the other sections
- 7 It has no room for gossip columns or malicious or off color humor
- 8 It has no quarrels to settle or axes to grind

MARKS OF A POOR YEARBOOK

- 1 A poor yearbook shows evidences of being poorly planned it lacks continuity and cohesion
- 2 It is almost wholly a senior book
- 3 It has poor quality printing
- 4 Its pictures are wholly of the conventional posed type
- 5 It uses stereotyped division pages
- 6 It makes no mention of the school board or superintendent
- 7 It is poorly written from the standpoint of style and clarity
- 8 It is full of typographical errors and mistakes in English
- 9 It contains gossip columns malicious humor, quickly outdated senior wills and prophecies full of allusions understood by only a few
- 10 It fails to represent the entire school scene to the public

Lists like those above will accomplish most if they are compiled by the staff members themselves as they study various good and poor annuals and as they consult reference materials and persons versed in the techniques of annual production. In this latter connection it should be pointed out that a really good year book salesman can frequently help in upgrading the quality of the contents of the annual with tactful suggestions and helps.

SOME BITS OF KNOW HOW THAT MAY COME IN HANDY

There are always some odd bits of know how that may help the brand new sponsor get off to a good start. The following miscellany may contain just such bits.

The Dummy The dummy book follows the layout exactly so that the finished book will be an exact replica of the dummy insofar as pages and page content are concerned. Annual prices are usually quoted per book per picture page, and per printed page, with prices varying for various types of picture pages and some times for various types of printed pages. Once the dummy is organized and put together, the exact cost of each book can readily be determined.

Making a dummy book is easy, once you know what you are trying to put together. The dummy book may be made by taking the desired number of pages of ordinary typing paper or notebook paper and putting them in a loose-leaf notebook or folder. Beginning right at the beginning with the flyleaf, you write "flyleaf" on the page, and go right through the book, writing on the page what each is to contain, including a very rough diagram of its contents, and the number of the page. The words "Division Page," "Faculty," "Division Page for Seniors," etc., are written for each division page, and in their proper order. Write-ups must correspond in length to the number of pages or portion of pages allotted to them in the dummy. Care should be taken to have write-ups for the picture pages either facing the picture page or combined on the same page, if the process selected admits of the latter. (Nobody likes to turn pages back and forth to identify pictures or write-ups.) If you want to make your work easier in making up the dummy, use different colors of paper for division sheets to help in the quick detection of errors in running contents of one section into another. Some staffs prefer to staple the dummy together at the left, but the loose-leaf arrangement admits of easy revision in the light of curtailed or expanded sections. Once the dummy is set up, it should be checked and rechecked to see that pagination is correct, that picture pages and write-ups match, and that sections end as they should. One write-up that either ends a page short of its allotted space, or runs a page over that space will "gum up the whole works." Once the dummy is set up, it must be adhered to—or the effect of any change must be taken into account throughout the entire dummy. If each section ends with a partially completed page, minor changes will not affect pagination.

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Layout. Regardless of the printing process, a layout of the book is necessary. This is the exact *planning of space—how it is allotted*

to text, pictures, headings, etc. The dummy of the book follows the layout.

Camera Copy Camera copy is used only in the offset process. After all corrections have been made on the set-up type or type-written copy, this copy is trimmed to the size of the type page and pasted down very carefully in the exact position planned in the dummy or in the layout. If the text has been set in type by a compositor, he will make all corrections on galleys and then pull clean reproduction proof for the camera copy. Pictures and their captions are also pasted into position. Pasting must be done with utmost care to avoid smudging, inasmuch as every flaw in the camera copy will later appear in the printed book. As the name implies, camera copy is photographed by the offset printer and is the exact original of the finished book.

Mounting This refers to the actual pasting of the pictures and printed or typed text on the camera copy pages.

Cropping Cropping refers to the trimming of the pictures proportionally.

Multiple A multiple is any number of pages that have to be planned and sent to the printer before a certain deadline.

Concerning Advertising. If money is raised by selling advertising, do not confine selling efforts to local merchants. Quite frequently a good sales letter directed to book or supply companies that deal with the school will bring in an ad, also the companies having contracts for various phases of the book itself will usually respond to a sales letter. Merchants in nearby towns will frequently support the annual through advertising, particularly if the nearby towns are also shopping centers that draw from the area in which the high school is located. Sometimes business schools will place an ad. An enterprising business manager will be able to add considerably to the advertising revenue through extending the sales campaign through the medium of letters.

In deciding how much money is to be charged for various sized ads, keep prices in line with those of nearby area schools. A general rule of thumb is to see that each advertising page covers the cost of at least two pages of the book. Those advertising should be apprised of this fact.

Be sure that students working on the advertising campaign get

the exact wording of the ad at the time the ad is taken. Be sure that they do not lose any of the "mats" or plates depicting trademarks, products, etc., that the advertisers may give to them. Copper plates must be returned to the advertisers, but mats are expendable and are used but once. Great care must be exercised to be sure that all such plates and mats are sent to the printer for use in the ad. Omission of a trademark, such as that of "International Harvester," for example, from the ad in the yearbook may mean that the local dealer will have to pay for the ad entirely from his own funds instead of getting partial or full reimbursement from the company whose product he sells.

Concerning the Picture Schedule. Administrative approval and co-operation must be sought in connection with the setting up of the picture schedule. If the photography is done by someone other than a school photographer, it is almost impossible to get proper pictures without disrupting the entire school schedule for the greater part of a whole school day. The schedule should be widely publicized at least a week in advance among both students and teachers. Teachers should be consulted for suggestions concerning the candid shots of their various classes.

The time scheduling should be so planned that there will be a continuous flow of picture taking; however, enough time must be given to students to change their clothes for group pictures requiring special uniforms or dress.

Concerning the Staff. The sponsor should keep a careful but unobtrusive check on the work of the staff members at all times. Be certain that each member understands his specific duties and that he is fully aware of deadlines he has to meet.

Make the staff responsible for doing the work on the annual. Emphasize that it is their book, but be willing at all times to help them come through.

If the staff is small, work sessions can frequently be combined with pleasant social activities. Fudge and popcorn can add interest to many a work session. (No butter on the popcorn, please, if it is a "layout session.")

Concerning the Sponsor. Hang onto three things, come what may—your enthusiasm, your confidence in the group's ability to

come through, and above all, your patience. These are teen agers. They do silly, ridiculous, and wonderful things.

Concerning a Check List of "Don'ts" for the Annual. Keep on hand a check list similar to the one below.

- 1 Don't delay organization of the staff
- 2 Don't delay making an outline of the book
- 3 Don't delay getting the contracts drawn up and signed
- 4 Don't delay getting the pictures taken
- 5 Don't delay setting up the budget—and DON'T neglect checking it for errors
- 6 Don't put off the advertising campaign or overlook possible advertisers
- 7 Don't delay the circulation drive—and once the number of copies to be printed has been determined—stick to it
- 8 Don't put off getting in a good supply of really representative and clear snapshots
- 9 Don't fail to take advantage of all discounts
- 10 Don't fail to take completed sections of dummy to the printer
- 11 Don't fail to have annuals distributed two weeks before the close of school
- 12 Don't fail to have an audit of the financial record
- 13 Don't fail to leave adequate records for next year's staff

Putting out your first annual will be a big job, and at times a nerve racking one. But it will be a job whose completion gives you a bigger thrill of accomplishment than anything you have tackled in a long time. And, having done it once, the next time and the next will be tremendously easier—even though sponsoring an annual never gets to be the 'proverbial breeze' insofar as ease is concerned.

SECTION 3



RUNNING THE SCHOOL PAPER

A GRAVE RESPONSIBILITY

Sponsorship of the school paper, like the sponsorship of the annual, is not to be taken lightly. Indeed, being the voice of the school to the homes of the students and frequently to the entire community (and not infrequently, through the exchange papers, to other communities), is a very grave responsibility. It should be noted by all new sponsors that school administrators usually see in the school publications, particularly in the paper, excellent public-relations media, provided they are of a quality of which the school can be justly proud. For that reason they are apt to be more interested in, and critical of, the school publications than of any other activity, save athletics. In no other extra-curricular sponsorship will the business teacher be apt to incur administrative favor or disfavor so readily as he will in the sponsoring of a school publication.

SERVICES TO THE STUDENT

In addition to being a public-relations medium for selling the school to the entire community and for bridging the gap between home and school, the school paper has a personal appeal to the student unlike that of any other organ. A good school paper does the following things for the student:

- 1 It clarifies and interprets his environment to him
- 2 It gives him personal, vocational, and educational guidance
- 3 It influences him toward desired attitudes and habits, good taste, tolerance, sound thinking, school spirit, and good citizenship
- 4 It makes clear to him his part in school life and in charitable and patriotic campaigns

Briefly stated, it might be said that the function of a good school paper is threefold to present news, to be of service, and to entertain. One of the major difficulties of the sponsor, frequently, is to see that a proper balance is maintained among these three functions. Many a school paper has been a sorry excuse because it failed in this respect. The difficulty may arise from many causes, but not infrequently it springs from a lack of understanding on the part of the staff and student body concerning this threefold function.

DEFINING THE EDITORIAL POLICY FOR THE SCHOOL PAPER

One of the first steps that the sponsor of the paper should take is to lead the staff into a realization that establishment of an editorial policy for the paper is an essential first step in effective functioning and that such policy should be set down in writing—preferably printed, within the columns of the paper itself. Immediately under the masthead of the paper, a brief statement of this editorial policy might appear.

For example several years ago the staff of the Griggsville (Illinois) High School *Reporter*, worked out this statement of policy which appeared in each issue of the paper in the form of an acrostic.

R—eaps new friends near and far
 E—ncourages co operation among students and teachers
 P—romotes more school spirit
 O—mits printing unkind rumors
 R—eports all activities and news
 T—ries to make the *Reporter* everybody's project
 E—nables everyone to bring us news
 R—ecognizes its responsibility as a voice of the school

Not only did it serve to remind the staff and the readers of the functions of the paper, but it served as a constant reminder and criteria of what could or could not go into the paper if the policy were to be adhered to.

MEDIA OF PUBLICATIONS

School papers vary in the medium of publication just as they vary in quality, frequency of publication, and size. Three main

forms of publication seem to be fairly common: (a) the printed paper, in which copy is sent to some outside company for regular Linotype setting; (b) the mimeographed paper, in which the actual mechanics of mimeographing, as well as those of publication, are as much a part of the staff's job as the news gathering and editing; and (c) the sending of copy to the local paper for inclusion as a special section. Frequently, these sections are set up exactly as they would be if they were mimeographed or printed as a separate entity.

Desirable Features of Each Medium. While most students and sponsors would vote for the printed paper as being the most desirable of the three media, it is by far the most expensive; and the cost makes it prohibitive for many of the smaller schools. The school administrator often eyes the columns in the local paper with favor, since that medium of publication assures the carrying of school news to every home that subscribes to the local paper. The students, on the other hand, seem to like this medium least, for no amount of "boxing it off by itself," of including the names of the staff, and even of giving the section reserved for school news its own name ever quite makes it their "very own paper." To high school students, having their very own paper is a very real concern.

The mimeographed paper, which is by far the most demanding of time and talents of all concerned, has some of the advantages of the printed paper at much less cost. Furthermore, the typing of stencils, the illustrating by means of the mimeoscope and styli, the actual mimeographing, assembling, and distributing provide excellent experience, at least for the talented few. The big difficulty here lies in the fact that the poorer workmen among the students all too frequently do not benefit from the learning experiences, since their work is not good enough to meet the public eye.

FACTORS DETERMINING THE KIND OF SCHOOL PAPER

Elements that will need to be taken into consideration in selecting the kind of school paper are these:

- a. Size and location of school
- b. The school's curriculum
- c. Attitude of faculty and administration

- d Attitude of student body
- e Potential staff
- f Funds and equipment available
- g Teaching and extracurricular load of sponsor

There is no way of setting up hard and fast rules to determine when one kind of paper is better than another for a given kind of situation. Always the particular situation must be adjudged in the light of its own merits and shortcomings. Always there must be a weighing of values concerning not only what is most ideally desirable, but also what is practicably feasible. Selecting the kind of school paper, like life, consists of choices, of compromises. You, as sponsor, will find that questions like these must be asked and answered: "Which type really best fits our needs?" "Is the desire for a printed paper really worth what it costs considering our limited circulation and even more limited operational funds?" "Is the desire for a mimeographed paper of their very own on the part of the students as important as the public relations which the inclusion of the school paper in the local paper will build if that medium is chosen instead?" "Are the values in the mimeographed school paper commensurate with the time and effort it imposes upon the staff and sponsor?" "Is a weekly paper within the weekly local paper of more value than a monthly mimeographed or printed paper?" Only in the light of answers to such questions, can the kind of paper for each given situation be wisely chosen.

EDUCATIONAL VALUES TO THE STAFF IN PUTTING OUT THE PAPER

In addition to the values inherent in the school paper to the members of the student body, the administration, the home, and the community, there are many values accruing to the staff members themselves. As sponsor, you should be aware of these:

1. *It Develops a Sense of Responsibility.* As with the annual here is something that involves commitments that will not wait for the students' convenience or that can be abandoned blithely in favor of something else with that changeableness of choice or whim so characteristic of the adolescent. The staff must live up to these commitments to subscribers, advertisers, and publishers. Secondly, they have a responsibility to print truth instead of

rumor (unless rumor is labeled as such), and they are responsible for verifying the truth of what they print.

2. *It Gives Practical Training in Many Skills.* The writing of readable English perhaps is the most significant of these skills. The fact that many newspapermen, writers, executives, and administrators today once worked on their school papers may have no little bearing on their ability to express themselves clearly and understandably in writing, be it in the columns of a daily paper, in the pages of a book, or in writing an analysis of a business report. Other skills include the verification of facts, the revision of rough copy, paste-up techniques and knowledges, preparation of copy for the printer, final double-check of wrapping and mailing, maintaining file copies and clipping service for scrapbook purposes.

3. *It Develops Qualities of Leadership.* Perhaps no other extra-curricular activity excels the school paper in its potential for developing in students the ability to plan and organize, to follow through, and to exercise their creative talents. In no other area of sponsorship does the sponsor have a more delicate task to perform. It requires finesse, patience, and superb leadership qualities on the part of the sponsor to help the students to do the planning, following through, and creating by themselves, instead of taking over these activities.

4. *It Gives Practical Business Training.* The making and fulfilling of contractual agreements, the handling of financial details essential to putting out a paper, the proper handling of the circulation and subscription lists are all definitely real-life situations involving many of the same skills, knowledges, and techniques that students will find of real value in comparable situations in later life.

5. *It Gives Practical Experience in Human Relations.* Practically every phase of the school-paper work involves very real experience in working with people. Not only must the staff members work with one another, but they must work with publishers, advertisers, with "people in the news," and with their public, which is quick to voice its disapproval of any and everything concerned with the paper. Perhaps nowhere else in school life is there a more challenging opportunity to accept criticism objectively, to defend an

action, or to act with discretion and complete honesty than in putting out a school paper.

CENSORSHIP OF THE SCHOOL PAPER

There must be faculty or sponsor censorship of all write-ups at all times. This is for the protection of both the school and the students. Many a sponsor has learned the necessity of censorship the hard way after some uncensored write-up has caused a furor of one kind or another.

Secondly, there should be censorship of advertisements. As with the annual, advertisements for those things not compatible with the goals of education and of the school should be excluded from the pages of the school paper. Any advertisements that promote undesirable or unreasonable spending on the part of the students should also be excluded. Definitely all advertising that is directly opposed to the predominant mores of a particular community should have no place in the school paper, if the school paper is to fulfill that part of its mission that is the building of good public relations.

SELECTION OF THE SCHOOL-PAPER STAFF

The discussion concerning the selection of the staff for the annual is equally applicable and pertinent here. As with the year-book staff, the sponsor should retain some measure of control over the appointments to the staff. It is usually well to have certain prerequisites or requirements for staff membership, at least for those in key positions, to insure high-caliber personnel and personnel with time to devote to the paper. It is not fair to any school-paper sponsor to saddle him with a disinterested, irresponsible staff. The paper, regardless of the medium of publication selected, is a big responsibility. The sponsor should guide, direct, encourage, and check—but should not be expected to do the work. In far too many instances, the sponsor does the major portion of the work.

FINANCING THE SCHOOL PAPER

School papers are financed in a variety of ways; but unless they are underwritten in some way, they should be self-supporting.

Perhaps the commonest means of support is a combination of subscriptions and advertising. Sometimes a budgetary appropriation is made from the student-body activity-ticket fund; and, occasionally, a board of education appropriates an amount for the school paper because it believes it to be both an educational experience of worth and because it is a good public-relations medium. Sometimes the materials for a mimeographed paper are budgeted into the supplies account of the business department; and, not infrequently, the school paper included in the local newspaper costs nothing in dollars and cents except the rough copy paper. The publisher of the local paper welcomes such copy as a source of news.

QUALITIES OF THE SPONSOR

Don't be afraid to sponsor the paper, and don't duck out of it by saying, "But I'm not qualified. I'm not an English major." First of all, it is not necessary that the sponsor be an English major. Not all English majors have had journalism courses. Certainly it does no harm to have had as much English background as possible. One very decided advantage in having a sufficient number of English credits to qualify as an English teacher lies in the fact that it may be possible to get a "Publications" class started, which you as the business teacher may find yourself teaching. If the state requirements call for four years of English, this class could be dubbed "Journalism" or "English for Publications." Such a course might quite legitimately fulfill the state requirements for the fourth year of English for the members of the paper and yearbook staffs who might otherwise not have time to work on these publications in addition to a fourth year of English. The formation of a publications class will be discussed just a little later.

The most important qualities in sponsors of school publications are certainly these:

1. Interest
2. Enthusiasm
3. Willingness to learn
4. Ability to inspire a staff to want to turn out a publication that will be a credit to them and to their school

Highly desirable, but not absolutely essential qualities, are these

- 1 A basic course in the principles of journalism and news writing
- 2 Some basic knowledge of layout and typography
- 3 Some knowledge of feature writing and photography

The sponsor who has the four top qualities will acquire the three highly desirable ones in short order

HELPS FOR THE NEW SPONSOR

If you are the newly appointed sponsor of the school paper, you should avail yourself of the same sort of helps that were suggested for the annual sponsor. Indeed, in many small schools, you, as the new business teacher, may find that you are sponsor of both the paper and the annual—and both at the same time for the first time. In any case, you begin to find out what it is all about through as many channels as possible. Turn back to the section concerning the sponsorship of the annual and reread the section on pages 180–183 of things to do. All of those suggestions apply to the school paper sponsor as well. Instead of examining all the annuals you can as school paper sponsor, you study all the sample school papers you can obtain. Also you skim through several good books on journalism and adopt one or two that seem best fitted to your situation for your guides, and you start letting the staff in on what you have learned.

SOME MAJOR PROBLEMS INVOLVED IN PUTTING OUT THE SCHOOL PAPER

You will discover very quickly that there are some very real problems in connection with putting out the paper that your guides say very little about. Your biggest problems are apt to be concerned with these questions

- 1 The question of time. Where do you find the necessary time for yourself and the staff that putting out each issue of the paper involves?
- 2 The question of stale news. Suppose the paper (a mimeographed job) comes out once a month. By the time the paper comes out most of the news is no longer news. How do you make it interesting? Is it worth recording?

3. How do you upgrade the quality of the items the students seem to want to put in, such as "Song Requests," "Guess Who's," and the like?
4. How can you improve the quality of the writing, spelling, grammar, and mechanics that go into the paper?

These are very real problems indeed, especially in the smaller school where the paper's sponsor is apt to teach a full load and to be the annual sponsor, and perhaps a homeroom teacher, and a class sponsor as well. What do you do about these things? That is a very good question. Some things that won't work 100 per cent but that have helped in certain similar situations are discussed in the next few pages. You might think about them, and perhaps you will come up with an adaptation of some one of them that might help in your situation.

THE QUESTION OF SUFFICIENT TIME

How does the sponsor find enough time to put out a good school paper? This question is particularly worrisome in the small high school. For that reason this discussion is geared particularly toward the problem there. The plan suggested here has been tried out in actual practice and does work.

Larger schools usually have journalism classes that take care of the publications. In smaller schools, the publications are a side issue in many instances, or supposedly are so; but they monopolize the major portion of either the senior English class, the advanced typing class, or both. It is all very well to talk about "real-life situations" making better classroom material than "pages out of a book"; but as almost any business or English teacher knows, there are times when the "real-life" situations concerned with the paper do not exactly dovetail with the objectives of advanced stenography (if advanced typing is combined with shorthand) or with "Literature" if the writing-up of Friday night's game is the responsibility of the English class. If the students of the shorthand-typing (transcription) class are going to spend practically one week out of four each month working on stencils for the paper, they certainly will not achieve the shorthand or transcription speeds that are second-year standards. Also, if the writing of the paper is the responsibility of the English teacher and the me-

chanics, the responsibility of the business teacher, a great deal of time will be needed for consultations and checking of details

What can be done in such a situation? One possible solution is the formation of a publications class, which the business teacher, preferably, will teach—preferably the business teacher, for the reason that the mechanics of production will also be taken care of in this class. The business teacher who is sponsor of the paper and the annual will find such sponsorships becoming a real joy if she can have such a class established.

Immediately you say, 'But I don't have time to teach such a class', however, if you can exchange a study hall a day for such a class and move all publications work out of your other classes and away from after- and before school hours into such a class, you will find yourself with more time than ever before. And you will also find yourself with better publications and a more responsive and responsible staff before you know it.

Setting up a Publications Class It is easier than you think to organize such a class, but be sure of your facts. Try jotting down a few questions such as these—complete with their tentative answers as a first step.

- 1 Why do we need such a class?
- 2 Who would be in it?
- 3 Who would teach it?
- 4 Exactly what would the class do?
- 5 When could it meet?
- 6 What texts if any would we use?
- 7 What would the class be called?
- 8 How much credit would be given for it?
- 9 In what area should the credit be given? Business Education or English?
- 10 Would membership be limited? to whom? why?

You then write up a brief report of your findings, submit it to your administrator for his consideration and suggestions, and ask him for an appointment to talk it over after he has had time to think about it. Do this in the spring of the year in plenty of time for the necessary program changes to take place. Be sure you are ready to meet the possible objections he may raise concerning your proposal, and be doubly sure that you are tactful in refuting

them. Say, "That is a very good question, and I am glad you brought it up—but what would you think of doing thus and so about it? You would probably know better than I, since you are working constantly with curriculum in your office." Then he will probably decide that you can do, curriculumwise, what you had hoped could be done all along. By all means, get administrative support and approval for the formation of the class and then be sure that you keep the administration informed from time to time of the progress the class is making. Having been "in" on its inception, the administrator is apt to feel that this is his particular curricular pet and give you all sorts of help and backing, if you will just invite it.

Before you get final administrative approval, but after you have reached the point where it looks as if it were going to be possible curriculumwise, find out whether the publications staff members would be interested in taking such a course for credit. It may be a very arbitrary way, but an effective one, of selecting staff to say that the staffs of both the paper and the annual will be composed of members of the class. If someone really wants to work on either project, he gets into the class. This doesn't constitute the problem it may seem to pose if care is taken to schedule the class at a time when the fewest number of seniors are enrolled in other classes. In a small high school this usually isn't too difficult.

Teaching Such a Class. The great variety of things that can and must be done in such a class offers a great challenge indeed to the teacher, but it also makes the class most stimulating and fun.

1. *Select several basic texts.* It will help to have these in addition to as many reference books as possible. For basic texts, select a good high school journalism text for one, and a basic English (punctuation, grammar, etc.) workbook for the second. There will be days when assignments for the entire class will be in these books, and other days when students will work in them singly on their own particular weaknesses. The use of such basic texts not only aids in teaching the basic journalism fundamentals and basic English practices, but their use serves to take up any "slack" or waste time.

2. *Establish good rapport from the beginning.* Talk over with the students the objectives of the class, the organization of the

class, the great variety of jobs to be done, and the numerous activities that will be carried on individually and collectively from time to time. Stress the fact that every minute is to be used in some constructive activity by every member of the class. Stress the importance of not abusing the opportunity for liberty and freedom that such a class affords. There may be days when about half the class members will be out on interviews, preparing assignments in the library, or gathering data elsewhere. Each member must assume responsibility for not wasting time and for not attracting unfavorable attention either to himself or to the class. If a student finds that he has accomplished his particular projects for some particular day or week and no other group or individual needs his help on that particular day, he can always work in one of the basic texts, or dream up a good feature or editorial.

3 *Set up a class schedule built around the paper and annual schedules.* If the paper comes out once a month, the last week before it comes out—particularly if it is a mimeograph job done by the class—will leave very little time for work on the annual. Consequently, the days for work on the basic texts will begin to fall into place as this schedule is set up.

4 *Be certain to schedule periodic evaluation sessions.* After publication of each issue of the paper, have the class hold a post-mortem session over it. What were the best news coverages? the best features? the best leads? the best heads? how about the duplicating job? the proofreading? Remedial sessions on any and all phases that were in need of improvement are then in order.

5 *Make use in this class of the materials and helps offered by national and state organizations.*

6 *Let students assume the responsibility for directing others as they become proficient in particular phases of the work.* For example, Jim and Bob can make the mimeograph feed through second runs without wasting paper better than anyone else in the class. It, therefore, becomes their job to supervise second runs of the paper each month. Harry develops a natural bent for writing good heads. He assumes the job of checking all heads before final copy is typed. Virginia can justify margins on copy much more quickly and accurately than Marilyn, but Marilyn has a much better touch on stencils. Each student does the job he can do best in the final stages of production. During the slack times of the

month, these students work on their weaker areas whenever there is time.

7. *Let students develop specialties.* Insofar as possible, see that each student finds something at which he is particularly good and give him a chance to assume responsibility in that phase of the work. You will be surprised that even the least talented will come through with something. Hugh, poor at English, has a talent for cartooning. The figures are crude; but the jokes, clever. He becomes staff cartoonist. Donald's spelling is on a fifth-grade level, but he has a knack for rhyming that comes in handy on both the annual and the paper; and his spelling improves as his jingles gain class and school approval and admiration.

8. *Be patient.* As teacher of such a class, hold on to your patience, your nerves, your calmness. Realize that there will be occasional infractions of the unwritten rules, that there will be some moments not utilized constructively by some students; but have faith in the ultimate good that will come, for the most part, from such a class organization.

THE PROBLEM OF STALE NEWS

A school paper that comes out once a month has a very real problem in being "newsy" enough to be interesting. Chronologically, if the issues of the paper are to be representative of the school happenings for the year, each month's issue should cover major events for the past four weeks. The basketball game of three weeks ago (even the most exciting one) isn't exactly stimulating reading for even the most avid rooter or sports fan.

What Can You Do? There are several things you can do to help materially, though these will not lick the problem entirely. Journalists on daily papers and those who teach journalism in high schools and colleges would shake their heads probably at some of the practices from the standpoint of good journalism; but don't be too concerned about that. As always, you have to do what is best in your particular situation; and in your particular situation you have to make old news—if there is such a paradox—interesting. Here are some things that will help.

1. *Remember that names are news.* You see to it that every news account is peppered with names, as many as possible. Don't

that. Goodness knows, every class is teeming with half a dozen or more human-interest stories that can be made to carry the news of the class.

4. *Develop the ability to write catchy heads.* With just a little practice, any group of teen-agers can write heads that are interest-getters. They are ingenious at using alliteration and picturesque verbs. "Buck Bags a Big One" heads up an amusing little account of one Buck Warner waging his own private war on an annoying fly while the rest of the history class is involved in the Thirty Years' War.

Now wait before you say, "But an account of Buck's Bagging a fly—whoever Buck is—has absolutely no place in a school paper. He should have been paying attention in the first place. If we can't print more important news than that, we won't have a school paper."

You have a point. But before you throw out such little anecdotes in your once-a-month mimeographed paper, stop and weigh a few values. What are you going to use to spice up your two-, three-, and almost four-week-old news accounts of "BIG Events"? The senior play from two weeks ago, the basketball games for the last three weeks, the magazine subscription drive from last week aren't exactly startlingly new news to anyone. Don't forget that one very legitimate function of your school paper is to entertain. Such little classroom asides are entertaining. The very fact that Buck is catching flies is entertaining to almost anyone who ever didn't pay attention in class—and who is there who hasn't been just as inattentive as Buck at some time or another?

Look at that little item again. Buck Warner doesn't excel at much of anything. Certainly not grades, athletics, looks, or girls. So how is he ever going to get his name in the news? And he didn't even know that Jean Hughes, alert member of the paper staff, was taking in all his snatches and passes at the fly that kept settling on the edge of his desk. But Jean's cleverly written little story served to put Buck's name in the news and gave him a brief little hour in the sun because she centered attention on him for a moment.

"... a true sportsman would never think of shooting a sitting duck, and Buck was no exception. A lesser man would have swatted the

just talk about the stars in the game of two weeks ago, but get in some remark about each person's playing—and at least mention the last substitute to go in

This business of names being news will become a regular habit with the paper staff, if they are alerted to it. It will reach the point where 125 different names may appear in any one issue of a paper in a high school of 150. It's that easy if you keep working for names, names, and more names.

2 *Make the style of writing itself interesting* Your journalism textbook, or an examination of any good daily paper will tell you that a good lead contains who, what, where, when, why, and sometimes how and how much. It will also tell you that the news is the important part, not the manner of telling, and that the news should be presented in a purely objective, unbiased light. Writing should be kept straightforward and simple.

Those are all good principles of newspaper writing and of factual writing in general. But your news, for the most part, isn't really news. Seldom do you have a scoop, and most of what you are going to print is already known to the majority of your readers. But you can make your telling of such items new and so interesting that students and townspeople will want to read the school paper's account of what happened. In addition to peppering accounts with names, your staff will sprinkle in a bit of humor, a gay good naturedness, verbs that zing and zip, and sparkling originality—enough so that readers will begin to say, "Who wrote up last week's game with Pittsfield?"

It really is not so difficult to get live, interesting writing out of a staff as some sponsors think. Once students realize that it is the manner of telling stale news that can arouse interest, your chief job as sponsor will be to tone them down a bit and to keep them from overdoing it. Students have plenty of originality and wit.

3 *Play up human interest stories and the human-interest angle of the majority of your news accounts* Your journalism textbook will have a good section on human interest to get your group started. With a little practice, your reporters will soon see the humor, the pathos, the incongruities, the gentleness, the kindness, the fun that may exist in even very small incidents. Names are played up in heads, there are homey details and common elements—and every good head contains a verb form. You insist on

those of his friends in print) is to let him get into the act. "so you ONCE READ 'SILAS MARNER'?" might head up a little review quiz of ten points for seniors, juniors, and parents to check in connection with an account that the sophomores are now reading it. "The little girl found by Silas was (a) Becky, (b) Eppie, (c) Ellie? Her hair was the color of (a) Mary Smith's, (b) Susie Green's, (c) Ginny Mason's? (You pick a blonde, a redhead, and a brunette.)

Or you have a "HOW WELL DID YOU READ?" quiz. On the last column of the last page you run a quiz on the contents of the previous pages. You intersperse a chuckle-getting question or two among the lot, of course.

As another variation to obtain reader-participation, you play up questions and answers about items from the exchange papers. Comparisons of what is going on in other schools with your own is a fine index at times for evaluating current practices. Such evaluation can be called to the reader's attention significantly through some little reader-participation device.

7. Go "slow" on ready-made features. A column from some ready-made source will not be half so interesting as something geared to your very own situation. By all means encourage your staff members to study newspaper and magazine features, but always with the idea of adapting rather than adopting the ideas they pick up.

8. Remember that one of the paper's functions is "to be of service." Monthly papers that cannot be primarily news sheets can capitalize on service features, such as Dress, Grooming, Teen Topics, Vocational and Professional News, and a Swap column. Usually these have to have a personalized slant to obtain reader interest, but this personalizing is not hard to obtain provided the service feature is really that. An article entitled "Table Manners" (most students could do with additional training along this line) won't have much appeal; but a "Do's and Don'ts for the Junior-Senior Banquet," with the actual menu to be served, will certainly get more than the light once-over in privacy—even though it may draw a few hoots of derision from some loud scoffers in public. It certainly doesn't take much imagination to plan nine or ten different service features—one for each monthly issue once the paper staff is alerted to the possibilities of help that the paper can

fly cold—smacked it into oblivion as it sat on the edge of the pencil tray. Not Buck! He gave it a fighting—should we say flying—chance. On the wing it was fair game, but sitting dead—no! Buck's sporting instincts refused such an unfair advantage. Each time the fly soared, stalked into flight by a gentle wave of Buck's hand, Buck's trusty right made a grab for it. Dangerous business that! For Buck as well as the fly! Miss Findley, seeing Buck's hand flash into the air, mistook it to mean that he was frantically signalling to answer a question. "Yes, Buck?" said Miss Findley, "Tell us what *you* think was the most important battle of the Thirty Years War?" . . .

"Hey, Buck," sings out someone going down the hall next day. "How's hunting?" Because of Jean's simple little story, Buck gets some good natured attention. Also every reader knows what the sophomore history class is studying just now, and such news has been gained in a more interesting fashion than by a dull reporting of "Miss Findley's sophomore history class is studying the Thirty Years War this week."

5 *Develop a "Nose for News"* Good reporters, like good poets, are usually the people who see a little clearer, a little finer, and who sense with a bit more perceptiveness and perspicacity than the average individual. Digging up those human-interest stories is no trouble at all, once your students start looking for items of interest. The quote about "There are no dull jobs—only dull workers" is equally applicable to most happenings. There really are no dull happenings—just people too dull to sense how interesting every part of living is. You make assignments like this:

(a) On the way to school in the morning, *see, feel, think, or sense* three things that would be interesting to write up briefly. (b) Make up a simple contest, a survey, or game concerning some little every day item or happening. (c) Ask five different people the same question and check their reactions. (d) Pick out someone around school who would least expect to find his name in the paper and make it your reporting job to find something of interest about him to report in the paper. (The one criteria always for such human interest items is that the item calls attention in a way that builds esteem for the individual by giving him favorable, good natured interest.) It helps give a student that feeling of "belonging" to see his name in the school paper.

6 *Make use of reader-participation interest stunts* One of the surest ways to arouse reader interest (next to seeing his name and

wonderful for reader-participant quizzes). Such an issue would try to play up interesting sidelights not generally known to student body and community.

Avoiding the same old news beat means avoiding the same old names, too. Your staff may need to make an actual list of names in the news—and then to do some branching out. Suppose that by actual count, your February issue contained 132 different names. It becomes almost a staff contest to add twenty-five different names in March. It does not take long for even the lowliest freshman to catch on to the fact that even his name is quite likely to appear in the paper. When that happens, the paper gets read and read by practically everyone!

11. *Write about things to come, not about things gone by.* Study the school calendar and play up events that are about to take place at the time the paper is coming out. Be alert for the about-to-happen happenings. By far the greatest coverage of the senior play should come in the issue or issues just preceding the night of the big event rather than after it has taken place. This can hold for sports events, too; though you may have to train your sports writers to see that what you are looking forward to and are expecting to take place in the big game is bigger news than a write-up of what happened when it finally came off. Writing up these about-to-happen events is a most effective weapon in the battle against stale news.

UPGRADING THE QUALITY OF STUDENT CONTRIBUTIONS

The sponsor of the small mimeographed paper frequently wages a losing battle over the "Song Requests" and "Hearts and Flowers" type of thing that appears week after week with the same deadening lack of originality. As general interest, "Love is a many-splendored thing for Jean W. and Bill S. who think it is," and "Sixteen tons for Miss White by all the seniors who think she pours on that much homework each night," aren't hilariously funny, even once in a while; and running columns of such items week after week may become the general content of the paper if the quality of the contributions is not upgraded. Upgrading is not an easy job, but you keep working at it.

Substitute Something More Interesting. The surest way to lick the problem without losing your readers is to substitute some-

give You get the most popular, most respected, biggest-name students to help out on these features Never select the unsure, timid, most-in-need-of-help students as participants or guinea pigs in these service columns Let the outstanding student appear to be the person needing to know or to be helped

You tie in information on vocations, college, and careers with those interests indicated by certain students Even then, you present the material in as interesting a way as possible, using self-quizzes, questions and answers, interesting statistics "What would you do if—" "How do you get to be a—" "Where do job opportunities in this field lie?" are questions to get the reader's attention Always your question is, 'Will they read it if we print it in this form?' If your answer is "No," you keep the essential information and inject the interest Sometimes this is done as simply as building the information around a real student For example, Johnny Perkins thinks he might like to be a lawyer Your paper follows not just anybody, but Johnny Perkins through all the probable steps of his proposed career With Johnny's permission, you build a regular news account of it—including all essential vocational and professional information and a few purely imaginative personal incidents that might happen to Johnny at various stages of his career

9 *Tie the school into the community in every issue* This becomes a sort of game with the staff, once they get the knack of it Whether it is through an account of the PTA meeting, or the FFA boys winning certain honors at the county fair, or the secretarial training-class girls helping with the clerical details of the bloodmobile, your staff manages to tie school and community together Nothing will build good public relations more quickly than to have parents and other citizens of the community looking for mention of these common activities in the school paper

10 *You avoid the same old news beat* Certain features and items will appear each month, perhaps, but always in as varied a guise as possible The basketball games, of course, will appear throughout the season, but the write-ups don't always have to be exactly the same At the end of the season, one issue might feature everything possible in connection with the team—from scores, to write-ups on honors, the banquet, the coach, and the personal playing eccentricities or trademarks of various players (these are

IMPROVING THE QUALITY OF THE WRITING, SPELLING, GRAMMAR, OF THE PAPER

Again you remember that "Rome wasn't built in a day"; but there are certain things that do help to hurry improvements along. First of all, get that publications class established if you possibly can, so that you have some time for working at improvement. If you can't get the class organized, then plan some workshop sessions at staff meeting time or in connection with a semisocial meeting of the staff. Actually, learning to improve your writing habits is fun.

1. *Have the Staff Study Some Basic Texts* or reference books on writing, looking for the sort of writing that would fit your paper.

2. *Help Your Staff Learn to Report Real News Objectively*, to keep personal opinions and bias out of news accounts, and to reserve editorializing for good editorials on topics of genuine school interest.

3. *Help Them Learn about Words that "Color" and about "Weighted" Words*. Staff members are quick to notice subjective reporting once it is pointed out to them and to strive for objective reporting of straight news stories. The human-interest stories are a different thing. Quite frequently the interest and charm in such an account will lie in the mood or feeling that is created in the reader by the style of the writing.

- a. Verbs are the beasts of burden. They are strong descriptive words. They not only denote the action, but they can describe it. They carry the action of the sentence. You do things like this: Say to the group,

"Without using any modifiers—think of all the verbs you can that would make your reader see a particular kind of person going down the street on his own two feet. You could say 'The man *walked* down the street,' but that doesn't tell much about the man. But suppose you say, 'He *strode* down the street, or he *tottered* down the street, or he *raced* down the street.' What happens to what you see, then? The verb makes us see a different sort of man in each case—doesn't it? Now in

thing a bit more interesting News must still be personalized, but in some of the ways suggested in the foregoing paragraphs You have to do some compromising along the way "Rome wasn't built in a day" was never more truly applicable than it is to upgrading the quality of the contents of the small high school's paper

It isn't enough that what you substitute is of better quality They' won't read it just for that But if it is also more interesting to them, they will welcome it Just what would be more interesting to them is the problem

Analyze why they like "Song Requests" week after week You come up with something like this (1) It gets their names in the news and centers attention on them, usually in a boy-meets-girl sense but not necessarily so "*Me and My Shadow* fc. Susie Blaine and Mary Hillyer who even dress alike these days" quite delights a couple of inseparable schoolgirl "best friends," because it shows that everybody did notice that they were wearing identical outfits this past week, which is a satisfaction after spending long minutes via telephone the night before (as Susie and Mary did) deciding on blue skirts versus brown and other details of identical dress (2) It not only centers attention on them, but in each case it singles out the person or persons for some particular feature that applies just to him or her or "them" alone—at least for that particular week (3) Song requests tie in such attention with something that is familiar to teen agers—song titles in this case (4) It is a means of raillery—sometimes not too kind, but usually not really vicious Teen agers like good-natured kidding—again because it is a way of getting attention

Having come up with some answers to "why" they like this same old thing week after week, you attempt to give them what they want in other ways Look back over that list of ways to make the paper interesting in spite of the fact that news isn't exactly too new by the time your monthly paper comes out All those ideas, if carried out, will help upgrade the paper The trick is that you make your variations so interesting that the students prefer them Don't be discouraged if the process seems slow going at times But you will make progress if you persist in seeing that every issue is crammed with names, names, names, and with little personalized bits about those names

under the cognomen of Smith?" (Or in simple language, "Did you see Smith anywhere?")

"He was conveyed to his domicile by certain officers of the law in a state-owned vehicle because he was suffering from inebriation." (Simply stated it comes out, "The policemen brought him home drunk in a squad car.")

5. Teach the Group to Do Some "Composite" Writing. Composite writing is a term you dream up for a technique that helps your group learn how to write clear, sparkling accounts as a group. This is a wonderful technique for the annual write-ups as well as for the paper. It is a form of group writing, but it is more than having the groups write in teams or pairs. You start out by having each member of the group write up individually some small incident or an account of some happening to the very best of his ability. Then you have each account read aloud. The group listens carefully, trying to note the best features of each write-up. Mary has the best opening. Bill has a couple of picturesque verbs. Sue has an original comparison, and Jim's clever humor shows up in his choice of nouns in the last sentence. Thus the group goes to work on the material presented. Each outstanding bit on the various papers is circled boldly. It may be only one word, but one particular word may point up a whole paragraph.

All these outstanding bits are written on 5-by-3 slips and then copied on one large sheet. The rewriting incorporates these choicc items. Usually the rewriting can be done working with the whole group as one unit unless the staff is large. If it is too large to work effectively as a group, you separate it into teams, with each team again working through the entire writing. Then these new efforts are "pooled" in the same manner as the individual accounts were handled. Some surprisingly good writing can be produced by this practice from students who turn out dull, uninteresting write-ups if left to work individually. Don't try, however, to short-cut the procedure by omitting the first step of having each member do his own very best write-up. To start by assigning a team of "writers" to a project does not produce the same results. Too many of the "one-word" contributions that some of the papers possess are never written if the initial writing is a group-writing assignment.

2 minutes list all the verbs you can think of that will get all sorts of people down the street on their own two feet. In your mind's eye, see old people, both sexes, young people, tired people, sick people, happy people, successful people, unsure people, fugitives, officers of the law—every kind of person you can think of. Write down the verbs that describe how each particular person might go down the street.”

You try the same thing with verbs like *laugh*, *speak*, *sit*. The students catch on quickly. You tell them, “Now the next time you start to write, ‘He walked slowly down the street,’ take a second look at it. Scratch out the ‘walked slowly’ and put in a single verb that tells exactly how slowly he walked. Make the verb do the work. Verbs are strong words.” Then sit back and wait for the next write up of the basketball game. Balls are *looped*, *shot*, *whammed*, *sunk*, *rebounded*, *picked*, *ricocheted*, as well as *thrown*.

- b Teach them about nouns, too. Nouns, also, are strong descriptive words. You don't need many adjectives if you choose the exact noun to describe what you mean. Help your class find out about this by taking a simple noun like “house” and seeing how many different kinds of mental images they can conjure up by various nouns—*hut*, *shanty*, *hovel*, *shack*, *cottage*, *bungalow*, *mansion*—and so on.
- c Teach them about ‘close up,’ “in-between,” and “far away” words. Use the classic example of what the people see as they ride down the street in a moving car. “An *animal* just ran across the road down there,” says someone. “It’s a *dog*,” says someone else as the car gets closer. “Oh, what a beautiful *collie*,” says a third as the car comes abreast of it. *Animal*, *dog*, *collie*—far away, in between, and close-up words in that order. Good writers use a great many close-up words. That is why their readers know exactly what they mean and exactly what they are trying to say.

4. *Teach Them to Write Simply.* Help them learn to make one word do for two wherever possible and to strike out unnecessary words. You do this through a few exaggerated examples such as these

“Did you see a personage perambulating around the premises

SECTION 4



CONTESTS

CURRICULAR OR EXTRACURRICULAR

"Contests? In a book on extracurricular activities?" you ask rather dubiously. "Are contests extracurricular? The one my beginning typewriting class had in the third period today, trying to increase their gross speeds, was hardly extracurricular. It was a very definite part of the lesson."

Of course it was. Many contests are integral parts of the so-called curricular materials and procedures. There are other contests that might partake of the nature of both curricular and extracurricular activities, like working for the Gregg Awards in shorthand, and some that might belong entirely in the extracurricular category, like the "Better Business Letter" Contest in FBLA. But regardless of where the contest falls, the business teacher wants to have certain things firmly in mind concerning every contest. He should ask himself questions like the following until weighing and evaluating any proposed contest involving him and his students becomes second nature. "What are the values in contests? the dangers? What are the kinds of contests my students might engage in? What are the possible outcomes? the probable ones? What are the principles or criteria for judging the merits of a contest?" He should then jot down his answers, so that he may study them better.

VALUES IN CONTESTS

Every contest may have many different inherent values. Contests may serve to do these things: (1) stimulate interest; (2) serve as motivating devices; (3) provide variety; (4) make for greater

After a few tries at this sort of thing, some of your staff members just naturally fall into "teams" that work well together. Some people just seem to "spark" others when it comes to writing. Given a little encouragement, these teams will turn up with all sorts of features. Two cautions. Don't overwork this sort of thing, or the novelty will wear off, but don't neglect it when you want to get some excellent student writing for the paper or annual.

6. Hold a Post-mortem Session after Each Issue of the Paper Comes Out. These sessions are a must. Each staff member brings his own copy of the paper to class. Page by page, the staff goes over the finished product with ruthless scrutiny. They are rough on the paper and each other.

"Who was responsible for proofreading the stencil for page 2? There are two type errors on it." "Is page 3 so dim because somebody cut the stencil poorly or because the mimeograph operators didn't have it inked properly?" "Who failed to check his facts in reporting the junior class's Community Survey? At least six juniors have said the figures weren't correct for what they reported."

7. End on a Cheerful Note. Just when everybody has literally picked the paper to pieces and everyone's tailfeathers are drooping, you go back and pick out the good features page by page. "Everybody said this was the most interesting issue yet. I counted 148 different names in it!" "The superintendent asked us to put all the Board Members on the mailing list."

When that last comment happens to you and your staff, you will know that your paper is reaching new heights in fulfilling its functions.

3. Will the contest achieve the greatest good for the individual? (This principle applies if the contest is one wherein the individual competes with himself.)
4. Are the possible and probable outcomes worth the effort, time, and energy expended?
5. Is too much emphasis placed upon the winning?
6. Is the contest to secure or attain a rating, a goal, a record, rather than merely to beat somebody else?
7. Is the contest of short duration rather than a long, drawn-out affair?
8. Does the contest increase the feeling of rapport within the group? within the individual with himself?
9. Are there potentially injurious effects in this contest sufficient to keep it from being held?
10. Is the contest the most desirable and feasible way of achieving whatever it is that this contest hopes to achieve?
11. Are contests assuming too important a place in your particular school?

KINDS OF CONTESTS

You can categorize contests in dozens of ways, depending on the time, the place, the purpose, the participants, the subject matter, or area. Contests come in all sizes, shapes, colors, and species. There are contests ranging all the way from athletic, music, forensic, cooking, and poetry contests, to typing contests and clean-up-your-neighborhood contests. The business teacher, unless he doubles in the athletic or music departments, may not be called upon to sponsor the ball team or the mixed chorus; but he will probably get his full share of a variety of the others.

Academic Contests in Business Education. Almost any business teacher at the high school level finds a variety of "ready-made" contest materials that serve to enrich his teaching and to provide desirable supplements to his curricular and extracurricular effectiveness. Measured in the light of his criteria, many of the awards materials prove to be highly desirable contests. There are typing and shorthand contest materials geared to the individual's progress at all levels, from beginning to advanced student. The same is true for bookkeeping and transcription. There are opportunities for winning group as well as individual awards or recognition. These awards serve to focus favorable attention upon

student participation, (5) tend to produce higher standards of achievement, (6) win publicity, (7) promote healthy competition on the one hand, and (8) develop team spirit and co-operation on the other. Notice the "may" in the first sentence of this paragraph, also go back and add the words "in what?" to each of the inherent values. Then check up on the next contest that comes your way in just this fashion before you decide to help stage that particular contest.

DANGERS IN CONTESTS

Every contest may have these inherent dangers: (1) It promotes unhealthy competition, (2) it widens the gulf between the gifted student and the ungifted, (3) it places too much attention on the winners and too little on the losers, (4) only the better students participate unless others are compelled to enter, (5) too much time, effort, and perhaps expense are involved in proportion to the outcomes, (6) it places an undue emotional strain upon the competitors, (7) it engenders ill will and animosity, (8) it encourages dishonesty—anything goes so long as you win, (9) it may serve as a poor public-relations medium rather than a good one.

Scrutinize all contests that come your way in the light of these dangers. You may change your mind about the value of some of them.

PRINCIPLES FOR JUDGING THE MERITS OF A CONTEST

In view of the values and dangers inherent in every contest, you begin to formulate a set of guiding principles for judging the respective merits of each individual contest. It would be well to jot them down and to review them every time a proposed new contest appears on your curricular or extracurricular agenda. Your list looks like the following (For testing purposes, you phrase your principles in the form of questions.)

PRINCIPLES FOR JUDGING THE WORTH OF A CONTEST

1. Is the contest in line with sound educational objectives? with the immediate educational objectives of the given situation?
2. Will the contest achieve the greatest good for the greatest number of the group or groups involved? (This principle applies only if it is a group contest.)

to those involving community co-operation and support. In fact, they should be applied with more than ordinary care and discernment, since those outside the school may not be fully aware of the values and dangers inherent in all contests involving students—nor even aware of the objectives of education that the school is dedicated to promulgate. The business teacher must never allow himself to be high-pressured into any sort of school-community project or contest that measures up unfavorably when tested in the light of his evaluating criteria. In fact, it is perhaps a very special kind of contest of viewpoints in which the teacher himself must become a skillful and adroit participant, in order to avoid such group pressures and at the same time retain the good will of those exerting the pressures and help educate them to the point of seeing why the business teacher must refuse to “go along” with their contest.

But the teacher worth his salt senses the stimulation, enthusiasm, and challenge that a contest, which is carefully selected and well suited to the individual, the group, and to the purposes and objectives of that group, can bring to his teaching, his students, and his days. When contests are fun, when they help promote the “optimum development” of the individual rather than interfere with it, they are probably of the right variety. Fun should be an integral part of every learning situation.

Whatever you do, don't hide behind the dangers and limitations of contests, and thus never have any because some contests are bad. Get busy ferreting out the right kind.

HOW TO FIND OUT MORE ABOUT CONTESTS

About all you have to do is keep your eyes and ears open and exert a little effort to find yourself in the contest game. It isn't hard to find out about contests and to get into some. You do these things:

1. Be alert to notices of contests mentioned in your professional magazines.
2. Watch for the announcements of contests that your textbook companies send out. (Usually these contests are mentioned in the pages of your professional magazines, but you get advertising materials concerning them, too, as a rule.)

the individual, the department, and the school; they give the student a measure of his own ability; they increase his confidence, and they serve as additional job-getting credentials.

Yearbook and School-Paper Contests. The yearbook and the school paper may be used to profitable advantage by the business teacher. (These contests were discussed in the section concerning the yearbook.)

Contests Sponsored by Local and National Business or Service Clubs. In many communities, special awards or contests are sponsored by some local service, business, or civic club interested in providing stimulus to students to excel in certain areas of business education, in personality and character development, and in promoting closer liaison and better rapport between the school and the business and professional men. Sometimes a retailers' club or a group like NOMA will sponsor an area contest for all schools within a radius of so many miles involving some phase of business education, such as "Writing an Effective Sales Letter" or "Why I Want to Become a Secretary." Frequently the prize includes either a small sum of money or a gift, such as a fountain pen, or perhaps a trip to a nearby city to attend a banquet at which the winners are honored guests. Not infrequently, the group entering the greatest percentage of its membership wins a group prize or honorable mention.

Contests Involving School and Community Co-operation. More recently, there has been a trend for contests to be jointly sponsored and participated in by the school and the community, or by the school and some organized group within the community. These are fine opportunities for building a feeling of solidarity between the youth and the more mature citizens of the community. These student-community contests range all the way from such simple things as a "Contest to See Which Class Can Get the Greatest Percentage of Parents out for PTA" through "Co-operative Christmas Decorations for the Town Square" by both business houses and the students to "Co-operative Efforts in the Blood-mobile Drive."

The same criteria or principles for judging contests are applied

financial, personnel, materials, etc) they might be able to give to such contests

- 6 Enlist the aid of several other teachers in nearby schools
- 7 Write to teachers who have helped with similar contests in other districts or other states for suggestions and details concerning how their contests were staged and financed
- 8 Get administrative backing to go ahead before you get in too deep—but don't ask for it until you have something tangible to present
- 9 After you secure information from the above sources, form a contest committee composed of area teachers and perhaps some of the above people—at least in an advisory capacity
- 10 Set up procedures for simple contests
- 11 Secure contests materials
- 12 Enlist community support and aid
- 13 Get out simple publicity and "feelers" for interest
- 14 From the returns to No. 13, swing into the actual production stage for setting up the contest
- 15 Keep constant check on where you are in your planning, as well as where you are heading
- 16 Evaluate as you go along

CONTESTS ARE MEANS TO AN END, NOT THE END

A good contest is so stimulating and interesting in itself that often its real purpose is lost sight of, and the contest becomes an end in itself. Against that danger, you as a business teacher must be constantly on guard. The contest is always a means to achieving some end. When that end is lost sight of, the contest has lost in value. For that reason, you evaluate carefully the outcomes of every contest in which your students engage. What are the purposes of the contest in the first place? Were they accomplished? Or were they lost sight of in the mechanics of the contest? Were they completely lost sight of in the winning or the losing?

You always come up with your same old yardstick. Was the expenditure of time, money, and effort commensurate with the outcome? With contests, as in all things educational and otherwise—"Don't pay too much for your whistle." At least not twice. The better part of valor frequently is to face up honestly to a "too dear whistle" and to learn from experience not to do a repeat performance.

3. Write to your various textbook companies for details of contests that they sponsor, if you have not run across such information in the first two ways.
4. Write to the state university and the state teachers college in your area for details of any contests for business students that they sponsor or help sponsor.
5. Find out if any of the local service clubs or civic and professional organizations sponsor any contests of interest to your students.
6. Find out from other business teachers what contests their students enter.
7. Make up contests for your own department.
8. If there are no district or state contests in your area, why not exert a little initiative and help get some started—provided you are certain they will be of value?

HOW TO HELP GET SOME CONTESTS STARTED IN YOUR DISTRICT

You can do a number of things to help start the ball rolling for some district or area contests. Be certain that you have the enthusiasm and stick-to-it-tive-ness to see the project through, however, for the instigator of such things usually is left in a key position for pushing the idea through to completion. But the interest and stimulation in business education, which well-run contests might bring, will well be worth the time and effort you will expend. You do a number of the things mentioned above, plus a few more to get started. After the initial move, you will, of course, not be acting alone. There will be others helping, even taking the major responsibility. But here are some things that undoubtedly should be done by someone:

1. Read everything you can get your hands on about contests in your area and others.
2. Write to the head of the business-education department at your nearest state teachers college or state university about your proposal and ask for suggestions and aid in setting up such contests.
3. Write to the officers of your area business-teachers association and your state organization asking for suggestions, helps, and advice.
4. Write to your state supervisor of business education—if your state has one—asking for his opinion, advice, and suggestions.
5. Find out from each of the above sources just what aid (time,

SECTION 5



FIELD TRIPS

As a good business teacher you will take your students on field trips. As a good business teacher you will think through the entire matter of field trips very carefully first.

You ask the usual questions; and before you start, you find the answers. How? Why? Where? When? Who? How many? What about expenses? Problems and difficulties? Desirable outcomes? Administrative, parental, and community co-operation?

WHY HAVE FIELD TRIPS?

1. Field trips motivate learning.
2. They are an enriching experience, they supplement, complement, and vitalize classroom learning, rather than compete with it.
3. They help bridge the gap between school and community.
4. They make learning a firsthand experience rather than second-hand, as it is from books.
5. They help develop desirable character traits, such as ability to co-operate.
6. They induce students to plan, to undertake, and to evaluate.
7. They help make learning fun.
8. They satisfy the natural itch of students to be going places and doing things.
9. They help bring about a change in perspective.
10. They are a means of reconciling the student's viewpoint with life.
11. They make commonplace things and places uncommon because of increased knowledge concerning them.

You think about those a little, adding to them fragments of ideas you have gleaned here and there. "Emotions of children are best reached not by words, but by sights and sounds." "In the beginning Adam saw the animals before he named them." "It is the part of

Contests are an area in which you as a business teacher want to watch constantly the "cost" of your whistle. Contests, properly chosen and executed, can be an invaluable aid to achieving your goals and objectives. But they are not ultimate goals and objectives in themselves.

- 3 Unconvinced administration and community as to the value of field trips
- 4 Nonconformist student, who does not want to go or who is not allowed to go along
- 5 Lack of co operation on part of other faculty members whose classes are disrupted because of absent students
- 6 Lack of adequate finances for trip
- 7 Transportation difficulties
- 8 Safety—accident hazards
- 9 Lack of worthwhile processes and places to observe
- 10 Lack of adequate planning
- 11 Lack of previous training resulting in poor planning and co operation on the part of the students

Some of these difficulties pose real problems

1. *Lack of Training on the Part of the Teacher.* The teacher who has never had any training in conducting field trips at the practice-teaching level, or as a participating student himself at either the high school or collegiate level, is at a real disadvantage the first time he is the responsible person in charge of a field trip. It would be well—if you have never sponsored a field trip—to make your first venture a short, walking trip within the community. Do not neglect careful planning, however, just because it is short.

2. *Lack of Enthusiasm on the Part of the Community and Administration.* If the administration and community regard field trips as a lot of nonsense and a waste of time, the teacher has a real selling job to do. Possibly the best selling is accomplished by a well conducted trip that shows worthwhile results to all concerned—the administration, the parents, and the community. An intelligent, well-behaved, well groomed group of students, obviously with a serious purpose, as evidenced by their interested questions and observations, will do much to sell the community on the values of field trips. One rowdy, disorganized trip can do untold harm when it comes to selling the idea that field trips are educationally sound.

3. *Proper Dress and Behavior.* A field trip of any kind is a special occasion. See that your students both dress and act as if it were. Jeans are not the thing to wear when your class goes to visit a business or a college. Do your host institution or organiza-

wisdom to go and see" "There are two kinds of knowledge—*knowledge about* and *acquaintance with*" (Field trips help supply the latter primarily) "Learning comes best through concrete apprehensions" "The original meaning of pedagogue—'one who walked about the community with his students and read with them the book of *life in the round*'"

As a good business teacher, then, you are going to be a first-rate pedagogue

KINDS OF FIELD TRIPS

First of all, there are two major types of trips—those to observe places, and those to observe processes. Sometimes a trip encompasses both as major objectives.

Secondly, field trips resolve themselves into the following types

- 1 Short walking trips
- 2 Bus trips or automobile trips within the radius of the community
- 3 Longer bus, automobile, train, or boat trips (sometimes a combination of these)
- 4 Exchange trips with other schools
- 5 Orientation trips to new schools or prospective schools or colleges
- 6 Week end trips
- 7 Class trips involving various means of transportation, various activities, and projects

All too often teachers and students fix one type of field trip firmly in their minds as the only type of field trip and neglect to take advantage of various other types. Too often the short walking trip or the bus trip within the radius of the community is passed up because 'they know all about that already', while the longer trip may be by-passed because it "involves so much red tape". Frequently, careful thinking and planning would have made both types of discarded trips effective mediums for growth and development—well worth the time and effort involved.

DIFFICULTIES ENCOUNTERED IN FIELD TRIPS

There are difficulties, of course, but not insurmountable ones. Some of them may be these.

1. Lack of adequate time
2. Lack of knowledge and know how on the part of the teacher concerning how to conduct field trips

circumstances will govern whether you merely accept the parental censure of the trip for the particular student or whether you try to convince the parent of the value of the trip.

If the majority of the students are entering enthusiastically into the planning and preparation of the field trip, one or two nonconforming students should not be allowed to throw a damper upon the project. Neither should these students be subject to social disapproval because they choose to be different. Make as little ado about it as possible.

5. *Transportation.* Transportation problems, involving both expense and safety, will present the most perplexing difficulties of all on many occasions. Busses, either school or chartered ones, are as a rule more expensive than cars driven by parents or responsible adults, but are infinitely more desirable. The advantages of having the students grouped in one or two busses far outweigh the expense item in most cases. Never, on any occasion, be tempted to sponsor a field trip in which students are transported in cars driven by students. If that is the only way the trip can be made—better not go. The safety hazard just isn't worth it.

If defraying at least a part of the expense of the trip works no hardship on the students, let them take care of certain of the expenses individually. If you know that such expenses will be a hardship for certain students, try to arrange for the expenses to be met through group projects or through departmental or administrative subsidizing. No field trip should impose a financial hardship or stigma on any student. No student should ever be hurt, humiliated, or embarrassed by having to forego a field trip because of being unable to meet the expenses of the trip.

In connection with expenses, the matter of suitable clothing and spending money should also be taken into account. No trip should be planned for which the known wardrobes of the students are not adequate. In some communities, girls have been known to stay home from D. A. R. teas for senior girls, for example, because they owned nothing but loafers in the way of shoes ("One does not wear loafers to a tea," once confided one "nonconformist" student who refused to go to such a tea. "But if you tell anybody that's why I chose to go to study hall instead of tea, I'll never forgive you. It's nobody's business that I have only one pair of shoes and can't

tion the honor of being well groomed for the occasion. This question of good grooming is important from two standpoints. It impresses the host group, and it begets better behavior on the part of your own group. Dressed-up students have a tendency to live up to their good grooming.

4. *Lack of Co operation and Time.* Lack of co-operation on the part of other faculty members and lack of adequate time go hand in hand as problems. Seldom can a field trip be accomplished within the time limits of a class period. Almost any field trip is bound to spill over into another period—more frequently it involves a whole half day or an entire day. The disgruntlement of other teachers is quite understandable, especially if they are introducing new units of work on the day of your trip or giving tests at the time your trip is scheduled.

Preplanning well in advance of the field-trip date, together with early announcement, plus follow up reminders of the date of the trip, will help secure faculty co operation. Students within the group should also be advised to check individually with their various teachers well in advance of the date of the trip. Individual written notices should be given to the students to give to each teacher, and the proposed trip should be well publicized on bulletin boards and in the school paper. Reciprocal co-operation by the business teacher when other departments plan trips is also an important element in securing faculty co operation. Administrative sanction must be secured, of course, before any other steps are taken, for without administrative permission, the trip is just not taken.

The noneonformist student should not be allowed to spoil the trip for the entire group, nor should his nonconforming be made a particular issue. Such a student can always be assigned special work or sent to study hall or to the library. If you have such a student, make a genuine effort to find out the real reason for his nonconforming. If the trouble is financial, his financial difficulties can undoubtedly be taken care of quietly in some way not at all humiliating to the student, if it is merely a bid for attention, let him know that the group would be glad to have him along, but that they are not going to be too concerned if he chooses to stay home. If it is because of parental disapproval, the particular

- 5 Formulate the rules for the trip
- 6 Discuss mechanics of the trip
- 7 Discuss what to look for and see
- 8 Have a briefing session or "dry run" of the trip if necessary

On the Trip

- 1 Make a last minute check-up on personnel and materials
- 2 See that notes and pictures desired may be procured
- 3 Make it a point to check attendance after every stop
- 4 See that adequate rest and eating stops are taken

Following the Trip

- 1 Have class discussions
- 2 Write thank-you's
- 3 Pay all bills
- 4 Evaluate the trip including suggestions for improvements for future trips
- 5 Relate the trip's contribution to other work

Several things in the list need pointing up a bit. That business of note taking and picture taking. Don't make either a chore, or let either get out of hand. If the students are going to a plant where cameras are not allowed, be sure that no student is rude enough to attempt sneaking one in. Give students a chance to look and listen without having to take too copious notes, or to wait until later to make these. It is a sad state of affairs when the students become so engrossed in writing everything down that they lose out on much of what there is to see and hear—not to mention the fun they miss by being burdened by too much note taking.

A CHECK LIST FOR THE TEACHER CONCERNING FIELD TRIPS

As a guard against slipping up on anything, you as a teacher should have a check list of things to watch concerning the trip before it actually takes place

- 1 Has the proposed trip grown out of a felt need?
- 2 Do the students know the purpose of the trip?
- 3 Do they have the occupational and social information necessary to make it worthwhile?
- 4 Are they familiar with rules and policies governing visitors to the place being visited?

afford any more until next month, when it's my turn for shoes") Expense items connected with any field trip should be checked into very carefully and very quietly

6. *Worthwhile Goals.* Finding worthwhile places and processes to observe should not be difficult, but no field trip should be undertaken just to have some place to go. As mentioned before, near-at-hand places and processes take on new significance, and attitudes and perceptions change when familiar and commonplace things are examined in a searching and critical light. Enlarged understanding of the interrelationship of various phases of community life should result from a field trip—whether it be to the bank to see what really lies behind its operations, or to the local shoe factory to study the various processes and departments that are necessary to make a shoe.

7. *Lack of Student Planning.* Lack of adequate planning and lack of ability to plan on the part of the students are interrelated problems. The success of any trip will be almost directly proportionate to the success of the planning. The fewer trips the group has undertaken, the less able will they be in all probability to plan effectively, quickly, and easily. Success in planning comes through practice in planning. Students who have done much planning will be able to work with far less supervision and direction than those unused to field trips. Remembering that they learn to do by doing, you will be patient and help them develop the ability to plan and to follow through.

PLANNING THE TRIP

You help them make an outline of things to do. They need to do these things:

Before the Trip

1. Decide the purpose of the trip
2. Secure permission to take the trip
3. Make arrangements for trip—getting assistance from the parents and administration if necessary and getting "release from responsibility" slips signed by parents
4. Check the details of the trip, including costs of transportation, if any



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- 5 Have they been properly briefed concerning safety hazards in connection with the trip?
- 6 Has parental and administrative permission been secured?
- 7 Has proper co operation been effected with other faculty members?
- 8 Are there sufficient sponsors or chaperons going along?
- 9 Has adequate transportation been arranged for?
- 10 Have simple rules governing behavior on the trip been drawn up by the class, and are they thoroughly understood?
- 11 Has proper liaison work been carried on with the "host" company or institution, so that they know how many to expect and what the group is coming to see, hear, and do?
- 12 Have sufficient guides been arranged for at various points of interest? (All too often too few guides mean that only a small number of the group really benefit fully from the trip)
- 13 Has sufficient time been allowed for whatever it is the group is observing?
- 14 Has note taking been reduced to a minimum?
- 15 Have the students been made to feel that the trip will be fun as well as educational? (Are they looking forward to it?)
- 16 Are the financial details of the trip under control?
- 17 Have the students shared in the planning, the responsibilities, and the execution of the details of the trip?
- 18 Have the proper forms been turned in at the office including those secured from the homes?
- 19 Has a time schedule been worked out for the various stages of the trip?
- 20 Has a definite time been set for beginning and ending the trip?
- 21 Are the follow-up procedures lined up?
- 22 Has the pitfall of crowding too many goals into one trip been avoided?
- 23 Insofar as possible, has the trip been a co operative venture of the group, the administration, the parents, and the community "host" group?
- 24 Has the proposed trip stimulated and motivated interest in the activity or need out of which it grew?
- 25 Have the time, trouble, and expense been kept in line with probable desirable outcomes?
- 26 Is everybody exuberant and happy about the whole affair?

If you can answer a vigorous "Yes" to each of the above questions, you can sleep serenely the night before your field trip. It ought to be a wonderfully successful extracurricular activity.

PART 4

Special Events

SECTION 1



SELLING YOUR DEPARTMENT TO OTHER STUDENTS

One of the jobs of the alert business teacher is to help sell the business department to students in other departments, to prospective students, and to students in other schools. These other students represent some more of your public.

SELLING THE DEPARTMENT TO PROSPECTIVE STUDENTS

The important ways by which you sell your department to prospective students are these:

1. Your students—past and present
2. High school visitation day

Special Attention or Favors. In addition to all the "natural" appeals that the department has, go one step further and see that there is some sort of special favor or memento to give to every student. These may vary from the "for-free" booklets you have ordered in advance from the various companies; such as, *How Nearly a Perfect Secretary Are You* (Bristol Meyer Company), or *Making Friends by Telephone* (Bell), to mimeographed diagrams of the floor plan of the high school, or mimeographed schedules of next fall's athletic events, or some sort of a "Who's Who—What's What" booklet about the school or department, which the students have mimeographed and assembled for distribution to the guests.

Make It Audience-Participation Day. Nothing will sell the department to prospective students more than to let them participate actively. Plan your lessons for the day with especial care, weaving them around activities that admit readily of guest participation. With a little forethought, every class can be a shared experience with the visitors. General business just happens to be having a fundamentals review. This means that the eighth graders can have an arithmetic match with the class members. (More than likely the visiting team will win by a wide margin since they have arithmetic daily and are up on their toes, "fundamentally" speaking.)

The stenography class can have a session with punctuation, spelling, and grammar. Or they can hold a "You Be the Judges" contest of their bulletin boards—letting the visitors select the best bulletin board, the neatest papers, etc. Of course, you will be sure to see that all papers have been posted by number rather than by name in such a project.

The beginning shorthand class can use the old "How many times can you write 1, 2, 3, 4, 5, 6, 7, 8, 9, 0 in half a minute?" Or there can be a longhand versus shorthand race on the board, or a spelling match with visitors spelling in English and class members in shorthand. It will be a riot of fun for the visitors to hear "dis-k-r-e-p-shun, *description*" spelled by an opponent, even if they can't tell whether or not they are winning or losing.

The merchandising class can be having a package-wrapping

- 3 Orientation program taken to the junior-high or grade schools
- 4 Publicity in the local and school papers
- 5 Activities of the business club
- 6 The co op program
- 7 Any of the department's various activities that gain favorable notice

Your Students as Salesmen. As with any of your selling-the-department programs, your students are your strongest salesmen. The things they are learning and doing, their attitudes, habits, and activities—including the materials and machines they are using—make an impression one way or another upon prospective students. Your job is to help make that impression highly favorable. You do this by selling your own students *first*, and by seeing to it that yours is truly an alive and effective department. The picture must be like this: there is a curriculum of interesting classes, there is well-cared for equipment, there are extracurricular activities, there are co-operative projects with other departments or students within the school and within the community, there are attractive bulletin boards, there are enthusiastic and interested students, there are successful graduates working both within the community and elsewhere, and there are successful graduates pursuing further work in colleges and universities.

High School Visitation Day. If ever there was a ready-made opportunity for selling your department to prospective students, high school visitation day is it. Be certain that your department makes the most of it.

First of all, you have so many advantages in the "show-off" game and so many possibilities when it comes to interesting prospective students that you and your department hold a very enviable spot. Your materials and equipment are different from those that the students have been using in elementary school. The typewriters, calculators, dictating machines have a special appeal for this reason. The results of your teaching are very tangibly evidenced, both in work to be displayed and in classroom performance and demonstrations. The job-information charts, the grooming and-dress pictures, the simple, work-simplification charts, all have a special appeal.

your students might adapt to take to elementary schools within your district

ORIENTATION PROGRAM TO TAKE TO PROSPECTIVE STUDENTS

PRELIMINARIES Leader of the cast presents a card of introduction to the homeroom teacher, who presents him to the class group

LEADER Thank you, Miss _____ We are very happy to be here I and my friends (waves to cast) are business students at the High School We like the things we study and learn, so, it is fun for us to come and tell you about the business studies and show you some of the things we learn

First, though, let me introduce my classmates We have _____ from shorthand, _____ from bookkeeping, _____ from office practice, and _____ from typing Let's start with the typing first!

In typing, we measure speeds as so many 'words a minute' (*Typist is at typewriter, demonstrates as Leader talks*) When you first start typing, you go slowly, like this—

About the end of the first semester, your typing sounds like this—

At the end of the year, you can set up many kinds of letters, type tables, plan arrangements of materials, and so on, and you sound like this—

As the training continues, you build more and more speed— (*speaks to the typist*) How fast do you type?

TYPIST Let's see!

LEADER Good! We haven't much time, so suppose you type for half a minute and then let us know what your speed is (*Times typist for 30 seconds*) Well, how did you do? (*Typist replies*) Good for you!

Now, let's think about bookkeeping for a few minutes In bookkeeping, we learn how to keep records for ourselves and for businessmen We learn to make balance sheets (*bookkeeping student holds up samples as Leader identifies them*) like these that you see published now and then in our city newspaper We learn how to make out income tax reports, too—I know you have heard your parents discuss their tax reports and the deadline for them every April

In bookkeeping, first we learn the principles of how records are kept, and then we work with practice records They are called "sets," and are just like business records—you have ledgers in which to write, and sample bills and checks and so on, just as in a business This set, for example, deals with _____ You see the kind of

lesson The visitors *learn and do* right along with the class members After a few wrappings have been completed, someone in the visiting class challenges a class member to a wrapping "bout," and so on

Avoid the "Merely Spectators" Pitfall. In everything you do on visitation day, be very sure that you do not leave your visitors feeling on the outside looking in If you have a spot in the assembly program, get audience participation into that, also If you have students acting as guides, don't, for goodness' sake, herd your visitors along like so many little charges en masse in a group Work out some sort of buddy system, whereby your student guides are interspersed among the visitors—with not too many visiting "buddies" to a guide Nothing is more maddening than to be on the fringe of a guided tour and never to hear a word that the guide says

Above all, be sure to provide an opportunity for the visitors to tell you about their activities Let these "telling times" evolve as naturally as possible from the audience-participation situations For example, when about two or three of the visitors have thoroughly beaten their opponents in an addition match at the blackboard, say wonderingly, "Just how many hours a day do you folks spend on addition, anyway?" And the talk about their work will start flowing easily

Above all, make your visitors feel wanted and at home There will be a natural strangeness and shyness that everyone will have to work hard to help overcome Smiles and cheery greetings should be the order of the day This fact is something you must emphasize with your students very thoroughly before orientation day arrives—just to be sure they don't forget

Take Orientation Programs to the Students. You don't have to do anything spectacular to arouse interest in the Business Department You just dramatize what goes on every day in the business classes—and you take a sample of it to the prospective students

The following script¹ is an example of a simple program that

¹ Script, reprinted from 'The Use of Dramatics to Recruit More Business Majors' Helen Hinkson Creen *Business Education World*, January, 1953 is the joint work of two teachers—Miss Florence Totten and Miss Lorena Card of Westport High School in Kansas City, Missouri

and interest in the Business Department after using such a simple but effective recruitment device.

SELLING THE DEPARTMENT TO OTHER STUDENTS WITHIN THE SCHOOL

You also want to sell the Business Department to other students within the school. You do it in the following ways:

1. You co-operate with other departments on various projects. The English Department, for example, and the Art Department when it comes to the annual and the paper. The Athletic Department helps on the reporting or the set-up of the reporting of athletic events.

2. You are interested in what other departments are doing, and you show this interest by being willing to help them when they need your assistance. The Music Department counts on the Business Department to turn out attractive mimeographed programs for the Christmas Cantata. So, your students out-do themselves with a three-colored mimeographed job. Your students do a certain amount of service typing for other departments and clubs as well.

3. Your department has an "Awards" assembly program, in which the various awards that your typing, shorthand, bookkeeping, and transcription students have won are presented. Honors that have been won by the paper and annual are also given stellar billing at such an assembly. If you bestow a school "service" letter to the members of the never-tiring mimeograph squad, you explain the purpose of these letters and present the letters at the assembly. (If athletes receive letters in recognition of service, why not have letters of recognition for service mimeographing as well?)

4. You invite other clubs to be honored guests at various meetings of your clubs. You invite groups with related interests, because the groups have interests in common; you invite the unrelated-interest groups, so that the two groups may learn more about one another's activities.

5. You place arresting bulletin boards that publicize your work and your activities in places that will catch everybody's eye.

6. You have assembly programs from time to time that feature some phase of business education.

forms we learn to use This is a purchase journal and this, a sales journal and this, the record of payments made by check and this a checkbook By working with these materials, we learn how to find out how much customers owe us, or we owe others, and so on, so we know how we are making out in our business

LEADER (continues) Another thing we learn in business is how to do mimeographing Some of you, I know, can already operate the duplicator in your school office, you will do well in our office machines course In addition to knowing how to operate the machine, you learn how to prepare the stencils, to make drawings on them, to put lettering on them, and so on It's most interesting!

You learn other things in office machines, too You learn how to use calculating machines (*Possibly demonstration of adding machine*) You learn how to do filing by practicing on a miniature filing set (*office practice student shows*) like this You get practice in meeting business visitors, as a receptionist, and in telephoning and handling a switchboard as well This year, our office practice class went (*describes trip to offices*)

LEADER (continues) One of the best things you learn is shorthand! It is a big help in becoming a secretary, and it is a sure way for boys to become personal assistants to important businessmen Let us show you how shorthand saves time for you (*Speaks to teacher*) Will you please suggest one of your fastest writers, who can write on the board while _____ writes the same material in shorthand? (*Student and shorthand writer go to the blackboard Leader dictates a short take and the shorthand writer emphasizes how much easier it is to write in short hand*)

Thank you both! That was grand! Does shorthand look hard? It's not really Let's show you how easy it is Let's write this sentence "Ray ate the cake" (*Shorthand demonstrator writes on blackboard*) In shorthand we write by sound—we just write signs for the sounds we hear See, r a, Ray, a t, ate, ith, the, k a k, cake Now let's read the sentence, Ray ate the cake Good! You sound just like our shorthand class! Easy, isn't it?

LEADER (continues) All the things we've mentioned lead directly to jobs, after you graduate from high school How many of you will be looking for a job when you graduate? Um hum Well, if you want a job in the business world, you ought to start taking business courses when you get to be tenth graders—sophomores

Thank you You've been a grand audience (*Speaks to teacher*) If the students want to ask us questions, we shall try to answer them . . .

You feel quite convinced that there will be both questions

Myself—I work with Arlene Sloan (*who waves*) at Table 1, where we receive deposits from the homerooms on the first floor. At the end of each month, I “prove” the records for the month and then make a duplicate report of the accounts.

Now that you have met the group of bookkeepers on the stage, let’s visit our classroom. If you were to walk into Room 220 during the homeroom period or the first period, you might see and hear the following:

MAXEY: (*Takes account deposit and counts money*).

RIXEY: This request for a check is for \$31. But look—it has not been signed by Mr. Holloway.

ADAMS: We’ll have to send it back for him to sign, then.

GUNN: I need the total cash figure, from the ledger, to see whether my deposit amount is correct.

CAUDLE: Just a minute, and I will give it to you. (*Rushes to adding machine and adds a few numbers. He gives the tape to Gunn.*)

GUNN: One of us is wrong.

MAXEY: How much is the tape off?

GUNN: One dollar—even.

BOGUE (*Points to short pile*): Is this supposed to be \$10?

GUNN: Yes.

CAUDLE: Let’s count (*does so*). Ah, nine dollars.

GUNN: That’s it.

ADAMS (*To group*): It’s 9:30. Let’s check the money received. (*Adding machines are busy.*)

BOGUE: There is a receipt missing from Miss Totten’s file.

CAUDLE: What number?

BOGUE: No. 45851.

CAUDLE: I have it—I just finished recording it.

BOGUE: Good, all the receipts are filed to date.

MAXEY: My table is off \$2.50.

GUNN: Did you record this receipt on your control sheet?

MAXEY: Three checks—now it checks.

ADAMS (*Speaking to audience again*): We always hope we have the day’s receipts in, counted, checked, and recorded before the (*bell rings*) bell . . . (*shrugs shoulders*) for if we don’t, Miss Card has to finish for us while we dash off to our next class!

ANNOUNCER: Now, the typing section will take over for a few minutes, with Marilyn McCarthy (*as each student is named, he rises briefly in acknowledgment*), George Amey, Dean Foley, Dave Sessler, and Fred Krueger writing between 20 and 30 words a minute, to illus-

AUDITORIUM PROGRAM TO SELL THE BUSINESS DEPARTMENT²

Overture Open with many machines going—typewriters adding machines duplicators—and with students busy at other typical activities such as filing counting coins writing shorthand or dictating drawing on the mimeoscope etc Clock rings after 1 minute all stop instantly

ANNOUNCER You have been listening to the Business Machines Orchestra playing the Overture The first number on our program will be presented by a group of our bookkeeping students A Typical Scene in Second Year Bookkeeping Richard Adams is in charge

ADAMS This year our advanced bookkeeping class has already received more than \$8 000 Most of the money was collected in small amounts—less than a dollar Our group has written and recorded more than 140 checks and nearly 1 300 receipts We have an account that we manage for each of the 42 homerooms and about 75 other accounts for clubs and activities Each of our class members is responsible for helping us do our bookkeeping work—we learn a great deal about bookkeeping by doing this work

Nancy Rixey, for example (*Nancy stands holds up checkbook*) writes all the checks She also checks in the money spent from homerooms

Shirley Bogue (*Shirley stands holds up forms*) files all receipts all requests for checks all account sheets She also helps the group that receives homeroom deposits from the third floor rooms

Charlene Caudle (*Charlene stands holds up forms*) recorded all receipts and requests for checks in the ledger This is a special job that one student fills—until she makes an error then the job passes on to another student Charlene holds the record for this year 24 days, so far without one error!

Monica Muxey (*Monica stands and holds up forms*) has been checking the daily entries in the ledger and helps check homeroom deposits

Richard Gunn (*Richard stands and holds up forms*) makes out the deposits that go from the school to the bank—the Mercantile Trust—and sees that our records of deposits and withdrawals agree with the bank statement He also assists Robert Ragan (*who waves*) over there at Table 2 where the deposits from the homerooms on the second floor come in

² This skit reprinted from "The Use of Dramatics to Recruit More Business Majors" by Helen Hinkson Green *Business Education World* January 1953 p 235 is the joint work of Miss Florence Totten and Miss Lorena Card of Westport High School in Kansas City Missouri

ANNOUNCER: And this concludes our program, ladies and gentlemen, except for one special activity. We have obtained permission of our principal for any ninth graders to remain after dismissal if they wish to talk about business training with any members of our cast. We invite you to talk with us, or watch us again, or try your skill with us!

You can vary your particular orientation or "over-view" skit to fit your particular department and situation; and, of course, you can present other programs that sell your department by using and adapting the skits given in the chapter on "Business Plays and Programs" for other assembly programs. An up-and-coming Business Department will never be content to put on just one assembly program featuring the department. You will sell the department again and again through the use of effective programs on all possible occasions. Once you get the habit and the hang of it—it's easy.

SELLING THE DEPARTMENT TO STUDENTS IN OTHER SCHOOLS

Your department can do much to build good will and fine public relations with other schools in the following ways:

1. Have exchange assemblies.
2. Have an outstanding speaker visit your club or classes and invite similar clubs or classes from neighboring schools to be your guests.
3. Invite them to be your guests at your department or club banquets—"Dutch treat" guests if necessary. (Be sure you explain "why" their sharing expenses is a necessity. They probably won't mind in the least.)
4. Ask their advice or help on some project or problem. They may have faced or licked a similar situation.
5. Invite them to work on some common problems with your group.
6. Be interested in them, their school, and their work.

The possibilities of interschool co-operation instead of interschool competition have scarcely been touched. You and your department can make a real contribution to the school and to the educational practices in general by some concerted efforts to sell your department to students in other schools. Selfishly, you will also benefit greatly, for these shared experiences will be enriching ones for all of you.

trate the speed at which beginning typists are writing at the end of the tenth week of school

(Another student sets the interval timer, gives starting signal They type for 30 seconds Posture and technique are good, typing seems easy)

ANNOUNCER Now, by contrast, let's hear Marjorie Turner and Geraldine Shirley *(they rise to acknowledge)* type at 60 to 70 words a minute, which is the speed required for a top grade at the end of the second year of typing instruction They will type for just a short while, the test itself, of course, is longer—for ten minutes Marjorie, you will be pleased to know, passed her 70 yesterday.

(Girls warm up on rhythm drill for a line or two, then take 30 second writing)

ANNOUNCER And now to let you know how our champion writes, I am going to ask Sam Kruger to let us hear how 100 words a minute sounds—we don't have grades high enough for fellows like him!

(Kruger warms up, then takes 30 second writing, at end of which announcer holds up hands to indicate applause)

ANNOUNCER Let's take a look at shorthand for a bit Leonard Barry *(Students acknowledge introduction)* will write shorthand on the blackboard and Joe Brown will write longhand on the other board, so you can see what the difference is and why folks want to learn shorthand Richard Spencer is dictating

SPENCER *(dictating at a pace that the longhand writer can barely keep up with, while the shorthand writer casually lolls against the board, writing now and then with ease)*

Dear Sir, I regret to say that it is out of the question for me to consider coming to your city at the present time I am not able to say just when I can make such a visit, but I shall let you know definitely in a week or two I am of the opinion that Mr Smith, of the Springfield Corporation, can tell you what you want to know on the subject of printing books Write him in regard to the matter, and tell him that you are doing so at my suggestion

(The writers read back, the longhand writer having trouble while the shorthand writer does so evenly and easily, without hesitation)

ANNOUNCER And now Leonard Barry and Geraldine Shirley *(they move to the boards)* will write at 100 words a minute *(They do, Spencer dictating again May use same take or a new one)*

ANNOUNCER Let's watch the same two write at 140 words a minute—that's what our top-grade students do at the end of two years' training *(Dictation again, after which announcer indicates applause)*

ANNOUNCER Thank you, girls Next, let's turn to the duplicating section, Velva Lee Berlekamp is operating the mimeograph machine, and that is Allece Smythe at the mimeoscope, where drawings and lettering are put on stencils

(They duplicate copies of any appropriate announcement, and the cast distributes copies to audience)

may be done in a slightly different way; therefore, you need to consider your best sales approach for each group. Also, you need to remember that in each of the groups to which Johnny's father belongs there may be some other individuals who belong to but one of your publics.

Selling the Department to Parents. You sell the department to the parents through the following things:

1. School paper
2. Yearbook
3. Their boys and girls
4. Parents' night
5. American Education Week
6. Parent-Teacher Association
7. Any organization you can reach of which the parent is a member

You have considered your role in most of these activities elsewhere in this book; but the most important item of all, Number 3, should be singled out a moment for special attention.

Your best salesmen to parents, of course, are your students. What each parent's particular Johnny or Susie thinks of school, of your department, of what he is learning, and of *you* talks louder than anything else you could possibly do. His attitude, his marks, his progress, and his enthusiasm (or lack of it) for what goes on in business education are the things that get in closest to the parent. No matter how good a department you may think you have, or how good your other sales media may be, if Johnny or Susie is not doing well in school or enjoying his work with you, you won't do much of a selling job until that condition is improved. There are some old sayings that apply here: "Teach every class every day as if you had the son of the President of the Board of Education in every class," and "Pretend that the State Supervisor is sitting in on every class." If you put those two sayings into effect, all of your Johnnys and Susies will probably do a most effective and delightful selling job for you.

Selling the Department to the Businessmen. To sell your department to the businessmen, a strong "co-op" program is probably your very best bet. The converse is true, of course. A poorly organized program, with poorly trained and supervised students

SECTION 2



SELLING YOUR DEPARTMENT TO OUTSIDERS

Selling your department to outsiders may well be considered one of your extracurricular responsibilities, though there are those who would argue that this is curricular as well. The important point is not whether it is extracurricular or curricular but that you, as the business teacher, assume your responsibility in this sphere and that you have some ideas and know-how for doing so.

WHO ARE THE OUTSIDERS?

First of all, you need to know who the outsiders are. This is important, otherwise you may overlook a selling technique that would appeal to a particular group, or you may overlook some of these outsiders altogether. You think about it for a while and decide that your outsiders fall into these groups:

| | |
|--|--|
| Parents | Possible future employers in surrounding areas |
| Citizens | Church groups and lodges |
| Service clubs | Colleges |
| PTA | Other high schools |
| Business and professional men within the community | Elementary schools within the community |
| Civic organizations | |

Immediately you sense that any one person might be a member of several of your various "publics." Johnny Smith's father, for example, is a parent, a citizen, a member of the Lions Club, the PTA, the Chamber of Commerce, president of the local milling company, and superintendent of the Methodist Sunday School. Your selling of the department to him in each of these capacities

account that he is not stupid—just a little stubborn like you, perhaps, with a blind spot here and there. Because you know his bias or blind spots, you can be sympathetic and tolerant of them—or at least you avoid bringing up things you know won't go over with him because of his particular philosophical bent.

2 Keep him informed concerning what goes on in your department. You can do this in several ways: through your bulletin boards, through little notes to remind him to take a look at the current bulletin board, if it is particularly good, and through having him dictate a few letters to the advanced stenography class each term. You can set this up as a regular event.

3 Keep him informed as to what goes on in your field professionally by doing these things:

- a Invite him to one of your state or regional meetings—especially when there is going to be an outstanding speaker or a meeting concerned with business education and the over all curriculum.
- b Use your influence to get your professional organizations to plan more joint meetings with administrators and to get more administrators as participants in your programs.
- c Keep him posted on significant writings within your field. Note especially when an article agrees with his thinking philosophically and curriculumwise, and let him know about the article and that you noted such similarities of thinking.

4 Don't waste his time when you must consult him. Formulate rather thoroughly any plans you wish to discuss with him concerning the department, anticipate his questions and objections, don't try to evade them or to brush them aside. Say, 'This may be an insurmountable objection—you would be a better judge of that than I. I can't see any way to avoid it, but perhaps you can. Or perhaps the good points of the plan outweigh this one serious objection. What do you think? Likely as not, he will think of a way of meeting or of overcoming the obstacle.

5 Be willing to assist in all school projects or responsibilities, even though they are not strictly business education projects. You help out unobtrusively, but dependably in cases like these:

- a The girls need a chaperone for a school bus trip they're taking for the game away from school. (You know who goes with them.)
- b An unexpected request to send out some letters. (Your advanced typing class addresses all the envelopes.)

participating, is the worst possible selling device. Your program is, therefore, going to be expertly organized, operated, and evaluated. You are going to be sure that the businessmen take an active and responsible part in all these phases. When they feel that it is their program, too, they will take just such a part.

If you have no co-op program, you take advantage of the help that business and industrial men in your community can give you by organizing an advisory council to help the department meet better the needs of the boys and girls it serves. Businessmen will feel flattered to be asked to be on such a council, albeit they may be at a loss at first to know just what service they can perform. You, as leader and promulgator of the idea of the council, lead them to see that they can be of assistance in providing factual data, business forms, opportunities for field trips to their plants and places of business, and general information regarding the kind of training required of job applicants in particular organizations. They can also be invited into classes for talks and discussion sessions, and often they can be led to provide after school and part time jobs—which they might otherwise not have created for students.

You think through the idea of a Business Education Council very carefully before you make a move to form it. What are its objectives? How can it be effected? How will you keep it from getting out of hand or from taking a wrong turn? This you know you must not at any time let the businessmen run your business (which is the business department and its activities) for you. But you do need to establish rapport, better understanding, and better training in the light of their needs, and, on the other hand, to secure better on the job training on their part if you do have students working for them. These things can probably be best brought about by such a Business Education Council. It should be a fine selling medium for your department as well.

Selling the Department to the Administration. The wise business teacher knows he must sell his department and its work to his administrator above all others, if the department is to achieve a full measure of success. You are going to be one of the wise business teachers who do the following things:

1. Know the 'bias' of your administrator, if any. Take into

SECTION 3



CONDUCTING PARENT'S NIGHT

Sooner or later, as the business teacher you will be in charge of a Parent's Night. Don't groan when it happens to you. Welcome it as an opportunity to do a great many worthwhile and interesting things. If your "Parent's Night" falls in American Education Week in the fall, you tie it in with the theme of the week, with the activities of the entire school, and with schools nationwide. But if it falls at some other season of the school year, and well it might, you delve deep into your bag of tricks, into your fertile imagination, into your professional know-how, and into the cooperation and resourcefulness of your students—and come up with the best Parent's Night ever.

MAKE A LIST OF JOBS TO DO

You can do so many different things, ranging from a business machines show in the school gym to a flashing auditorium program sparked with fun, that you quickly make a list of all the things you are going to do.

CHECK LIST FOR PARENT'S NIGHT

- 1 My purposes for Parent's Night are
- 2 I'll whip up enthusiasm by
- 3 I'll promote and advertise
- 4 The main central feature will be
- 5 The side show features will
- 6 I'll get every student in it by
- 7 The textbook display will be manned by
- 8 The machines exhibit will be manned by .
- 9 The star performers will be
- 10 The classroom touch will be via

c You do the estimating of your budget so carefully and back up the new machines requests with such sound reasons that he has no trouble in getting the board to O K your requests

6 If you are the paper and annual sponsor, you clear all questionable public relations material carefully with him first Censorship of the paper is a "must" always If you send releases to the local paper, clear them through the office first

7 Give him his just desserts for his part in the success of the department on every occasion possible Most school papers too seldom give any particular credit to the administration for things it has done or is doing to help the department function smoothly Frequently, the annual reserves no place of honor nor gives any recognition to the administrator And often at special assemblies or Parents' Nights, he is not even introduced You as a top-notch business teacher will see that your administrator receives the credit due him on every occasion and in every way that you and your students can show it Chances are he will return the favor in kind

problems, and interests that he might never have gained otherwise. Students sometimes see parents in a new light, too.

- 6 To give parents, then, a real life picture of the child's school day
- 7 To give parents and students alike a chance to meet more of the opposite group. Frequently parents are delighted to meet more of their sons' and daughters' contemporaries. The close friends, they know, yes, but the larger circle of acquaintances—the ones whose names are mentioned in the school paper, or in the student's account of school happenings—these are frequently unknown to the parents—until Parent's Night comes along. On the other hand, students frequently know only the parents of their own intimate circle of friends. They open their eyes a bit when they see what a nice mother quiet little "sort of out of things" Jeannie Clark has. They start including Jeannie a bit more, somehow.
- 8 To give parents an opportunity to look over the physical plant that is today's school. If the school is attractive, new, and modern, they delight in all the innovations. They rub a hand over a smooth blond desk top, tap a heel experimentally on a sound absorbing floor, try out a recessed in the wall locker, write with yellow chalk on a green board. They will marvel and say 'Now why didn't somebody think of that before?' when they note that the chalkboard slants out as it approaches the bottom to make writing near the bottom of the board easier for the tall writer.

If the physical surroundings are surroundings that leave much to be desired, you concentrate on playing up the aliveness of your room, on making them feel the interest, fun, and learning that goes on there. You have them saying 'I'd love to go to school again if I could be in *that* class—but what a teacher like that couldn't do with a new building and some decent equipment! Either way, you win.

- 9 To give parents an opportunity to become acquainted with the teachers. This getting to know each other better is a two way street. Parents are in a much better position to understand their sons and daughters, when they know a bit more about their teachers.

The more you think about your objectives for having Parent's Night, the more you wonder why you ever thought of it as a chore or duty.

BUSINESSMEN WILL CO OPERATE

There are many different reasons why businessmen will be interested in your "Parent's Night" and will want to help you with

- 11 We'll be sure to invite . . .
- 12 We'll get _____ Club to boost the show . . .
- 13 We'll schedule the program for . . .
- 14 Parents will come because
- 15 And the faculty will come because
- 16 We'll get the businessmen here because
- 17 We will arrange food via

You could spend time profitably discussing each of those items, but three or four of them deserve a little closer scrutiny than others, perhaps. You consider those now.

PURPOSES OF PARENT'S NIGHT

You have a number of good reasons of your own for having a Parent's Night, in addition to the fact that the administration is expecting your department to have one, and it is, therefore, politic for you to come through with one. That is a taken-for-granted reason, as is the one "It's the professional thing to do."

In addition to these, your list of objectives looks like this:

- 1 To know the parents better, so that you can understand and help their children better
- 2 To know parents better in their own rights—parents are people, too. It occurs to you that Mrs. Scott might enjoy being known for some thing other than for just being "Susie's mother."
- 3 To establish rapport among various parents within the community and to afford the parents a better opportunity to know each other. All you have to do is listen carefully at your next Parent's Night, during the social part of the evening, to learn how eagerly parents welcome the opportunity to become better acquainted with the parents of their sons' and daughters' schoolmates.
- 4 To bring out into the open some common problems that parents, faculty, community, and students should be solving together. Fre- quently at a Parent's Night which your department sponsors, a panel composed of representatives from each of these groups can get to the heart of some problem, or at least arrive at a mutual recognition of what constitutes the problem. The follow up work can go on from there.
- 5 To establish better relationships and understanding between parent and child. Frequently parents have little idea of what really goes on during the child's school life. Sometimes this Parent's Night view gives the parent an insight into the child's capabilities, talents,

excellent opportunity, incidentally, for training a few more students on the various machines.

When the materials are all assembled—probably in the gym or school cafeteria—you group them by machines that are like those you have in school and by those that you do not have. On a big banner over the first section, you state, “These are the machines that our training program now includes”; and over the other, you state, “These are the jobs we could train for if we had this equipment.” You may be surprised at how many of your Board members (they are present because you sent them personally written invitations, of course) will nod approval at last, when they see the actual equipment and how it would be used.

You also have a program at this exhibit, perhaps with the aid of a broad spotlight that focuses briefly on each display and certainly with a running commentary and appropriate demonstrations.

DRAMATIZE YOUR CLASSROOM

Teachers often overlook the drama and interest that every adult feels is in the classroom. Think for a moment:

1. *Is the School Paper Produced by Your Department?* Then show the public how much work, organization, initiative, and co-operation it entails: *hang out the wash!* Literally, hang out a clothesline to which are attached by tape or clothespins a sample of everything involved in an issue of the paper—all original copy, all rough-draft pages, all dried stencils, all finished pages, arranged in correct sequence. It really makes quite a long line of impressive “wash.”

Let members of the staff of the paper serve as clothes props or posts, and stretch out the line around the assembly hall, right before the eyes of the audience, with one of the class members providing commentary, of course.

2. *Collating Material—School Paper or Other Papers—Can Be Dramatic, Too.* You can give demonstrations of various collators and of collating without the aid of mechanical devices. Demonstrate both inefficient and efficient ways.

Pose a problem: “How would you collate or assemble sheets

it, but let them know that you sincerely desire their help and co operation. Some of them will be parents of your students, those have a natural interest. Others may be good members of one of the men's service clubs and feel that it is a part of their duty to support any school undertaking. Some may be truly interested in learning more about getting more graduates from your department, and others will come because you have made them feel that there is a real kinship between business and your department, and that your Business Department needs their help and co-operation in many ways. They may come because your plans provide an opportunity for them to further their own business—as is the case when you get their co operation in sponsoring a business machines show for other businessmen. Some business men, those who sell machines to the school, will be there because your "Parent's Night" creates a real sales opportunity. If you are wide awake, you will appeal to *all* those reasons.

Next, you review some of the things you can do when you get your parents and businessmen into the school.

MACHINES FASCINATE PEOPLE

You can feature office machines—at least in a sizable side show. They fascinate people—action, sound, results. Whether you have half a roomful, a whole roomful or even a whole gymnasium full of machines, be sure they are manned by your students.

In a small school, you may not have many machines besides your typewriters, but you can still have a student at every machine—no matter how simple—including your Mimeograph, Mimeoscope, Ditto machine, paper cutter, three hole punch, and the stapler that tacks things onto the bulletin board. You can have another student operating a wire or tape recorder, if you have one, visitors will delight in the opportunity to hear their own voices. Never let the lack of machines keep you from showing what your students can do with the equipment that they do have.

If you have only a few machines, the opportunity is all the better to put on a full fledged office machines show that will really pack in the public. It isn't hard to arrange. You plan the details with the local business machines and office equipment distributors, you schedule the show for late afternoon or evening, but you insist on student operators of every machine. It provides an

gram pack; and, after a while, *back* comes the letter to be finished, only nothing lines up right. Next Susie does it the quick, easy way. She inserts the telegram blanks above and between the interleaved carbon and tissue sheets of the letter, so that she types the telegram right over the letter without taking it out.

There are at least two more skits in which you can use Dora and Susie; and their effectiveness, from the point of view of the audience, will lie in the thought, "That's what they learn in the classroom today" and in the actual effective simplicity of the techniques demonstrated.

5. *The Blowing Paper in the Typewriter Is One of These.* Dora is battling with papers that keep blowing over the paper bail (thanks to an electric fan strategically placed). She grimly turns off the fan, and then swelters; she turns on the fan again, but turns the fan so that it points toward Sue. Ah, but Sue knows what to do. She calmly reaches in a desk drawer and pulls out a piece of string and a key. She ties one end of the string to the key, the other to the center of the paper bail; then she lets the key hang down over the back of the machine; and presto! the papers stay put.

6. *Picking up Paper Dots.* To pick up the dots that a paper punch somehow manages to drop all over the floor, is very simple—but a wonderful 2-minute skit for Dora and Sue. You have Dora punching holes, scattering some of the punched-out dots, and then stooping to pick them up one at a time, the hard way.

She scoops and scrapes, apparently breaks a fingernail in the process. What does Sue do? She stretches a piece of scotch tape over the ends of her fingers and dabs up the white dots in a jiffy.

It's the simplicity, the "I never thought of it" quality that makes the skits go over well—and go over well they will.

7. *Straight "Classroom-style" Demonstrations, if Carried Off in a Natural but Successful Manner, Have a Strong Appeal for Adult Audiences.* (Did you ever go to a convention and notice how many persons stopped to look when you went over to a typewriter exhibit and poked a few keys?) Try the longhand-versus-shorthand contest described in the section on "Selling Your Department to Other Students" (see page 252). Have some straight business

from six piles of paper most quickly and efficiently?" Audience participation can be used, if you wish, either by having some members come to the front and demonstrate with actual papers or by having more members show the same thing by sketching on paper the way they would arrange the six stacks

Then have a group of quick-as-a flash pantomimes showing *Tommy Thuck Thumb*, who gets two or three sheets with each scoop, *Cora Crumpler*, who wrinkles every corner she grabs, *Susie Scatterer*, who manages to get the papers all over the floor, *Donald Dirtypaws*, who smudges the papers, and *Molasses Moe*, who is so slow. Each takes turns at collating the six piles, while a narrator explains what is wrong with each method.

Now into the pantomime comes *Amy Ambidextrous*, who quickly arranges the six piles in a semicircle, with 1-2-3 on one side, and 4-5-6 from the front to back on the other side. Sitting or standing she easily assembles the sheets, using both hands simultaneously to pick up the sheets. It's slick!

3. Chain Feeding of Envelopes. This may be old stuff' to teachers, but it is not to audiences, especially when you dress up the demonstration with a clever, short skit.

You don't say, dully, "And now two of the girls will show you how to chain-feed envelopes." Instead, you bring on *Dora Drudgery*, who plods slowly through a few of a huge stack of envelopes the hard way, the slow way, the drudgery way, and then *Susie Supersec*, who—but you know. Soon both girls are merrily flipping envelopes over the back of the carriages with never a lost motion or second. (And just think of how much practice it has taken your students to become adept at that envelope flipping.) They can also demonstrate the back-feeding method, in which the envelopes pile up against the paper table in proper consecutive order.

4. Inserting a Rush Telegram into the Typewriter. Doing this without removing the letter in the process of being typed is another impressive trick, when it's dressed up as a skit. Use *Dora* and *Susie* again. *Dora*, in the midst of typing a long letter, gets a buzz from the boss who dictates a rush telegram (preferably a laugh-getter). You know how *Dora* does it—out comes the letter, with the carbons getting messed up, and in goes the triple tele-

the programs or other materials given out at the door (Do use a colored insert for ready finding)

You might use a "Check List for Parents" similar to the following ¹

A CHECK LIST FOR PARENTS

- 1 Are you an active member of a PTA or a citizens' committee?
- 2 Are you acquainted with your children's teachers?
- 3 Have you visited school within the past six months?
- 4 Do you know the average class size in your own community's schools?
- 5 Do you know the approximate range of salaries and the average salary of teachers in your community?
- 6 Do you know the per pupil cost of your schools?
- 7 Can you name a major improvement about to be introduced into your schools?
- 8 Can you name at least one problem for which no solution is in sight?
- 9 Are you a member of the education committee of any organization?
- 10 Do you read regularly at least one magazine that deals with schools and school programs?

Just for fun have a show of hands on how many could answer all ten questions affirmatively. Nine. And so on. To add zest, you might give a simple prize for the high person—or a bag of small prizes for high scores. Or you may want to reward everyone who here and now makes a determined vow to "work" on that list with an invitation to a social half hour with refreshments.

WHAT ABOUT FOOD?

There is something about serving food that adds a real fillip to any gathering, that stimulates good fellowship, that lends a gracious air of hospitality—and that gives a chance for folks to say nice things to the right people.

Without refreshments, your audience leaves with little more than polite applause, with refreshments, the members of the audience linger and talk about the program—and the school's

¹ (Check List for Parents, page 13 *Personal Growth Leaflet*, No. 58, National Education Association.)

dictation, too, with a businessman (properly coached, to be sure!) doing the dictating

Be certain, always, that the students read back what they write, skip reading back just once, and the audience will think it is being duped

Wind up the shorthand demonstration, if you include one in your program, with a "rock-and-roll" session, in which the students on stage write the shorthand outlines for the words of a popular song, while someone sings it. Your audience will enjoy it thoroughly. So will the demonstrators who have practiced until they can really let those outlines flow fluently

8. *"Information, Please!"* This can be a fine dramatization of some of the information included in secretarial practice or in junior business training. Picture the skit you could build around this idea. Joe and Tom have to prepare a history report on the H bomb and are going through stacks of magazines, then along comes Archie, who has learned all about the *Readers' Guide* in junior business training

Or, someone is trying to find the telephone number of one of the schools, and it takes a secretarial-practice student, who chances along to tell the seeker that he must look under Board of Education (or whatever the listing may be in your community) to find the number

9. *Salesmanship, Old and New* (or *"Buymanship, Old and New"*) *Is Another Wrong-versus Right Skit Topic.* This will certainly interest businessmen and fathers, since most of them have to sell (and buy) every day to stay in business

This much is true. Your audience will enjoy a series of skits, especially if they reflect "what we teach business students today," much more than they will any extended play, dramatization, or demonstration. Use a light touch and a quick change of pace to hold interest

BE SURE TO GET AUDIENCE PARTICIPATION

Somewhere along the line be sure to have some simple audience participation that includes most of the audience. An easy way to do this is to have some simple check list on "How-Would-You-Do-It?" problem to be solved. These materials can be inserted into

SECTION 4



FUND-RAISING ACTIVITIES

PROCEED WITH CAUTION

Just as the motorist is warned to drive especially carefully by signs, such as "Caution," "Proceed at Own Risk," "Dangerous Curve Ahead," or "Road under Construction," so should the business teacher be alerted to inherent dangers in "Fund-Raising Activities" by some sort of signals. "Proceed with Caution," "Administrative Disapproval Brewing," "Educational Aims Disrupted," "Community Disfavor Straight Ahead," or "Fund-Raising Idea under Fire," might do the trick. This is not to imply that fund-raising activities are bad. Rather, it is to point out that the teacher about to embark on a fund-raising activity with his pupils should examine carefully the many facets of that activity.

Perhaps in no phase of school life is administrative, public, and pupil favor or disfavor more quickly incurred than it is in connection with fund raising. Sometimes far more important things than money—such as ideas, policies, and philosophies—are tampered with, neglected, or changed for the bad, with little or no notice being taken of what is happening. But "money talks" in more ways than one. The minute the business teacher and his group start any fund-raising project—or any teacher and group for that matter—the "heat" is on, insofar as public and administrative notice and opinion are concerned. The public and the administration may bestow their backing and support 100 per cent, or they may withhold it in varying degrees. But one thing is sure: they know about what is going on, and they have an opinion of some kind about it.

This is a fact not to be decried. Rather it should be welcomed.

training efficiencies and needs. This is the part of the evening when you really get to know people.

It is not always possible to serve refreshments, especially in a very large school. But the small school can probably manage to do so fairly easily, and the medium-sized school, with the aid of willing parents (and what better opportunity is there for enlisting parent co-operation and for making them feel needed and a part of your team?) can usually come through with simple but delicious refreshments. Don't overlook enlisting such aid if your own department or club has no funds for that purpose. Don't overlook the possibility of asking the administrator whether the school has a fund that could be stretched to include some simple refreshments for your "Parent's Night."

THE EFFECTS ARE FAR-REACHING

Of course, you don't realize all your objectives as fully as you had hoped by having one Parent's Night, but some results exceed your fondest dreams. And, of course, you and your students can't operate indefinitely at the white heat of enthusiasm that should accompany your "Parent's Night" efforts. But you can certainly capitalize on the impetus given by such a project for the rest of the year—and follow through on some of the possibilities it opened up.

If you felt that, in the general melee, you barely got started showing and telling about your department, that you didn't really get acquainted with very many parents, that you merely scratched the surface in public relations—that is fine.

You keep right on putting into action those ideas you had about a machines demonstration, about more get-togethers with parents, about more use of community resources in teaching, about visiting in more of your pupils' homes. Pretty soon you'll be living up to that slogan, "Never teach the child of a stranger." And parents will be living up to its complement—"Never let a stranger teach your child."

of today, you probably shrug the idea off as an idealistic dream. But don't shrug it too far—dreams of yesterday are often today's reality. If your administrator belongs to this group, you are either blessed or stymied, depending upon the budget. Such an administrator will give you all the help he can budgetwise; but probably he will not be favorably inclined toward fund-raising projects.

But you cannot wait for tomorrow for the dream to come true. You and your group need money now; and the budget doesn't fit your administrator's philosophy. In that case, you tactfully try to win him over to a "less desirable" procedure (in his eyes) but albeit a more practical one. Ideally, perhaps the school should furnish the money according to his notion; since it cannot, "How about the group's pitching in and obtaining the money?" With such an administrator, you must be doubly careful concerning the type of fund-raising activities you choose.

The "Citizens of a School Are Partially Responsible for Its Upkeep" Group. Opposed to the group who thinks that if a project is good, its financial support should be a part of the school's responsibility is a group that believes certain fund-raising activities on the part of student groups are fine. The attitude of this group is that the school is a community. The students as citizens of that community should be responsible for financing certain projects or activities, which they as citizens carry on in that community. How better, they reason, can students develop a sense of responsibility and an appreciation of the value and cost of projects and activities than by sharing in the fund-raising activities for some of these activities? How better can they develop a sense of belonging, of sharing, of working together, and of community service? The group of students who have worked hard at various money-making projects to help buy new uniforms for the band may wear those uniforms a bit more proudly and may take a bit better care of them for having helped "earn" them. Members of the senior class, who have worked and saved as a group for an entire four years to secure funds for a senior trip, may plan that trip a bit more carefully than they would if the money were advanced by the school or by parents.

To this group, the point is not "Are fund-raising activities desirable?" but rather "How much is desirable?" "Under what condi-

Such interest should help you as a business teacher to steer a careful and discreet path through the maze of fund-raising projects, some good, some questionable, that are available to you and your group. It should help alert you to the fact that "fund raising" in any form is more than just a "headache" or "fun"—whichever it turns out to be. Fund raising involves fundamental educational principles and issues. You should think through carefully all fund-raising activities before you and your group embark upon them. Specifically here are some of the things you should do.

YOUR ADMINISTRATOR'S POINT OF VIEW

First of all you must know where your administrator stands in regard to the question of fund-raising projects. Such knowledge is essential if you and your group are to function effectively. Also you must know where you stand in regard to his ideas, and somehow get your philosophy and that of your administrator to be compatible.

There are two widely divergent attitudes regarding fund-raising projects that various educators hold today, with others occupying a middle ground somewhere in between.

The "No Fund Raising Activities Are Good" Group. Your administrator may hold with one of the extreme groups that no fund-raising activities are good, regardless of the activity or the purpose for which they are being carried on. Their attitude is this: "If the activity and its purpose are good enough to warrant support, then the school budget should take care of supplying the funds." The educators in this group belong also to the group who sees no line of demarcation, or at least only a very thin one, between curricular and extracurricular activities. There are some good arguments in support of this position. Stop for a moment and consider how it might work in your particular situation. Suppose your group wants to raise money for a field trip to a nearby city to go through some large office installations. Your group needs money to charter a bus for the trip. If the trip is of sufficient educational value, if it is a curriculum enriching activity, then it should be provided by the school budget. All you should have to do is prove the worth of the project, and the funds should be forthcoming.

With your practical and factual knowledge of school budgets

If you can lead your group into considering such criteria each time it wants and needs to raise funds for some project or other by some means or other, much aimless, fruitless, and sometimes undesirable expenditure of time and labor can be directed into more constructive and educationally sound activities.

The group will learn to question on its own accord the undesirability of such fund-raising practices as: heavy dues (working a hardship on those of limited finances); "tag day" (actually isn't it "beg day"? And is begging in line with ideals of democratic education?) "Taking two days off from school to pick strawberries in order to donate the funds to the class treasurer," will be ruled out on the grounds that it just isn't in line with school policy. Likewise, the class-advanced argument, "But you make so much money so quickly on a raffle" defeats itself when measured by community mores and religious background in the many communities where such things are frowned upon if not actually legally restricted. One of the most educationally sound things that you as a teacher can do is to help the groups you sponsor to evaluate their fund-raising activities carefully before they embark upon them.

MONEY-RAISING PROJECTS OR IDEAS

There are literally dozens of things you can do to raise money—with dozens of variations on every single one of them. A summary of them might look like this.

FUND-RAISING IDEAS

1. Mimeograph and letter bureau—establish regular rates on booklets, programs, form letters, envelope addressing, etc.
2. Work week combined with courtesy work week. (Work one week as apprentice help without pay on job for one week with full pay in local positions.)
3. Work day—odd jobs in community
4. Christmas gift-and-mailing wrappings, card-addressing ("Feature" going to individual homes for these.)
5. Car-wash day
6. Fixit day
7. Bake sales, candy sales, treats-for-special-occasion sales
8. Concession sales after school
9. Booths at town and school carnivals

tions are they desirable?" and "What fund-raising activities are desirable?" If your administrator and you yourself belong to this group of educators, you need to consider all those questions carefully.

CRITERIA FOR JUDGING FUND-RAISING ACTIVITIES

As with almost all of your educational activities, you have a sort of mental yardstick that you pull out to measure the worthwhileness and feasibility of any fund-raising activity that you and your group might be contemplating. It is a good thing to have this yardstick set down in tangible form, so that the group can avail itself of its services. In fact, it should help develop such criteria. Then each time the question of a fund-raising project comes up, the project is immediately evaluated as desirable or undesirable. If it measures up, the group can start in with assurance and zest. If it falls short in any grave respect, the group, realizing the shortcomings of the project, is much more willing to abandon it than it would be if the sponsor had to say in effect, "Sorry, but we just can't do that." Let your group know why one project or activity is acceptable, why another is not.

YARDSTICK FOR MEASURING FUND-RAISING IDEAS

1. Is the idea or project in line with educational objectives? (This implies that you and the group know what your educational objectives are.)
2. Do you have the essential people, the know-how, the initial financial outlay, and the time to carry on the project?
3. Does it place too great a burden on some individuals and not enough on others?
4. Is it in line with the over-all school policy?
5. Is it acceptable in your particular community in the light of its mores, religious, and cultural backgrounds?
6. Does the outcome (including the financial return) merit the time, work, and effort involved?
7. Is it feasible to tackle this particular project at this particular time?
8. What are the possible objections or undesirable features that might be connected with the project?
9. Is this the best fund-raising activity you can engage in at this particular time?
10. Is the project for which you are raising the funds really worthwhile?

both the pancake ingredients and the sausages, possibly mothers of the students donated the applesauce (invariably an accompaniment of the pancakes), and a local farmer may have donated the maple syrup. Any activity in which any one of the factors gets way out of line should be scrutinized carefully. All philanthropy is not good for a group, nor is giving the customer shoddy service or merchandise, nor is working too long and too hard for too meager a profit. The type of supper just described seems to have maintained a fair balance among all these things. Every activity should be scrutinized to see that all factors are in balance.

A Closer Look at Some of the Fund-Raising Possibilities. Now suppose you examine the possibilities of some of the less familiar items in the list of possible ways to raise money. Frequently a teacher or a group pass up good ideas simply because they have never done that particular thing before. Have you tried any or all of the following?

- 1 *Mimeograph Service and Letter Bureau* Establish regular rates and services for booklets, programs, personal and form letters typed for individuals and businessmen in the community. Students in the business club donate their services in an effort to help earn money for the club treasury. Or such a bureau can be worked out with certain students getting paid a percentage of the amount taken in on the various jobs. If the bureau is consuming too much of the teacher's time, a competent student manager or supervisor should be trained and paid a percentage of the profits to relieve the teacher of the major portion of the work. Good students are capable of such responsibility.
- 2 *Work Week* Try one combined with a courtesy work week. Here the students desiring to raise money work 'for free' one week—or a portion of a week—while learning the job they are to do, then the next week the employer pays them for the job they did without pay while learning. Students in the group decide beforehand what percentage of the pay is to go into the treasury and what part the individual retains. In many communities, this may not be a feasible idea since many of the students have regular part time after-school jobs, anyway, but it is worth considering in other communities.
- 3 *Christmas Gift-Wrapping and Card-Addressing Service* In smaller communities especially, where the stores may not provide these services, gift wrapping and card addressing should earn the business club or class a pretty penny. If the group has studied wrapping and pack-

- 10 School supplies sales—erasers, paper, notebooks, etc
- 11 Special item sale—buy scarves monogrammed with school crest by the dozen—sell individually at a profit—same thing for T shirts, sweaters (Note it is best to take orders in advance for these)
- 12 Record dances, orchestra, or dance band dances
- 13 Movies
- 14 Intramural sports
- 15 Plays
- 16 Scrap drives, old paper collections, etc
- 17 Magazine subscription drives
- 18 Concessions at games
- 19 Suppers—chili, pizza, pancake, enchalada, oyster, spaghetti pastries, chicken pie, turkey, box suppers, ice cream suppers, etc
- 20 King and queen contests for special occasions, such as homecoming fall festival, spring carnival
- 21 All high reviews
- 22 Rummage sales
- 23 \$1 capital investment plus profit drive
- 24 Sale of party favors, bridge tallies, decorations, etc
- 25 White elephant sale
- 26 Booklet Presenting Our Town
- 27 Community surveys made for local merchants and chamber of commerce on various items
- 28 Celebrity auction (frequently the services of the principal, the coach the class presidents, etc , are auctioned off for 'one half day' to the highest bidder—stipulations as to what they can be required to do in the sale contract)
- 29 Sale of yearbook and school paper, and advertising in these mediums

What It Boils Down To. Now look the list over again. Immediately you see that certain activities fall in line with your criteria better than others. You also see that "legitimate" fund raising falls into three major categories or combinations of categories, just as it does in the business world or for individuals. You can sell goods, you can sell services, and you can receive gifts. Most of your money-making projects will involve all three. Take any or all of the "suppers", for example, a pancake supper. The group sells both goods and services, and if the supper is good and the price in line, the customer undoubtedly receives his money's worth. Parts of both the goods and the services were probably donated. The local merchants gave a special discount to the school group on

dents may help "man" the car-wash station and receive a percentage of the fee on every car that has come in to be washed as a result of their solicitations of the business, or of all cars brought in on a certain day—provided such a day has been designated "Business-Club Car-Wash Day" or "Sophomore-Class Car-Wash Day," etc. The merchant makes his extra profit from the influx of extra business. Details will vary in each case.

In communities where there is no "car-wash" setup, the students may work out several plans. One might be where they wash the cars at the owner's home; another where cars are taken to a central washing spot. If this latter plan is worked out, it is strongly recommended that the students do not drive the customers' car to and from their homes, but that they provide "student taxi-service" of the patrons to and from their cars. This is to cast no reflection upon students' abilities to handle cars. But it relieves both the patron's and the sponsor's minds concerning the possibility of accidents to other people's property. The details of a "Car-Wash Day" must be worked out very carefully before it is chosen as a fund-raising idea. However, carefully worked out and put on by a responsible group of students, it is a legitimate and fairly easy way to raise funds. It has the advantages of relatively large profit in relation to output and of giving the customer his money's worth for service received. A third advantage is that it is an unusually quick way to raise money.

5. *The \$1-Capital-Investment-plus-Profit-Made Drive.* This is an adaptation of "The Lord's Acre" plan that some churches in rural communities use to help raise funds for the church and its work. Just as each farm member sets aside the produce from one acre as belonging to the Lord, so each member of your group can invest \$1 (which may have or may not have been advanced him from the treasury). Whatever profit is made from whatever investment is made is returned to the treasurer along with the original dollar. It works like this. Susie takes her \$1 and buys organdy and makes two aprons that she sells for \$1 each. She turns back a total of \$2. Jill and Jack pool their initial \$1 and buy ingredients for fudge, which they sell after school one evening to the students in their two homerooms for \$3. Result, another \$2 profit. And so it goes. The variety of ways students can earn extra money will surprise you.
6. *Party Favors, Bridge Tallies, Decorations.* A clever group in your business club can come up with all sorts of novel ideas for bridge tallies, party favors, and decorations. Part of the club meeting time

aging in any unit of work, the basic fundamentals have been learned. If this has not been studied, a club session or two could well be spent along in October or November on wrapping and packaging. This is an excellent chance for bringing in a local merchant as guest demonstrator at a class or club session. Chances are he will be as willing to help as the local banker or real estate agent is to talk to a class. Those volunteering to work in the "gift-wrapping bureau" should have practiced until they are adept at wrapping, they should carry samples of their wares and have set prices for wrappings of various kinds, if the bureau furnishes the wrappings, or another set of prices for merely doing the work if the householder provides the wrappings. Service should feature a "Work-done in your own home" idea, of course. No one wants to have to take his gifts to a central place to be wrapped, but many busy housewives will welcome having a nimble fingered girl or boy relieve them of wrapping packages right in their own homes. The first year you try this, the group may have a little trouble "drumming up trade," but after the first year, business should boom, once the community finds out how efficiently your "Gifts-wrapped right-in-your-own-home" service works. And how pretty and clever the packages turn out, too, under the capable fingers of your clever teen agers.

The same sort of service might be set up in co-operation with some of the local merchants right in the stores. If there is room for a work table—or for counter space to be reserved right in the store—customers might be glad to avail themselves of gift wrapping before they take their purchase home—just as many customers now do in stores providing this service. Probably the merchant would be glad to furnish the space needed by the gift wrappers for the added buying appeal such a service might give to prospective customers. The wrappers may work on an "all-for dear-old club treasury" basis or for a percentage of the profits, according to whatever the group has decided. It is imperative, of course, that only those capable of turning out attractive and expertly wrapped packages do the work. Additional small fees are charged for wrapping for mailing. Here the boys would come in particularly handy. The girls do the "fancy" stuff, the boys, the heavy paper and twine jobs. There are all sorts of possibilities in a Christmas gift wrapping service of some sort.

- 4 **Car-Wash Day** Such days are becoming an increasingly popular medium for raising money for school affairs. The type and size of community will determine not only the feasibility of having such a day, but also the details of how the day is worked out. In some communities where there is an established "car-wash" service, stu-

SECTION 5



AMERICAN EDUCATION WEEK

YOUR OPPORTUNITY

Every fall, American Education Week rolls around. Every fall it brings you and your business students a golden opportunity to put your best foot forward. In the easiest way possible, you get a place in the sun. The administrator is always eager to have teachers and groups of students pay their proper respects to this special week; and parents and citizens are equally eager to come, see, and hear what you have to offer. Thanks to the national publicity that is always behind American Education Week, your opportunity is ready-made. All you have to do is rise and shine, and favorable publicity will be showered upon the Business Department and its teachers.

Have a Purpose. It goes without saying that any plan of procedure should start with a purpose. You have one. You want to do these things: (1) Call attention to the meaning and purpose of American Education Week; (2) Give your students an opportunity to extend themselves a little in planning their part of the week's activities; and (3) Do a bit of first-class, effective showing-off, departmentwise. Stated another way, you are going to promote your department, relate whatever your group does to the general theme of AEW, provide some meaningful, purposeful activities for the group, and enlighten and entertain in general as you do these things.

Relate What You Are Doing—to AEW. To be sure that what you are doing is in line with the general theme, you have to find

can be utilized for planning and working on these items. Once the women of the town learn that the group is making and selling these things, they will probably keep the group quite busy supplying their demands.

- 7 *Odd Job Painting* It doesn't take highly skilled labor to paint a mailbox and letter it neatly, but many a rural box holder hates to buy two colors of paint, two sizes of brushes and get at it. Two boys with two cans of paint, two brushes, and a lettering guide can probably turn in a neat profit in a few hours of soliciting and painting. Girls can do this too, for it isn't hard work.

ENLIST COMMUNITY HELP AND SUPPORT

A final word concerning fund-raising activities. Don't neglect to let the community in on your money-raising ventures. Don't be afraid to seek its help in planning as well as in buying and donating. Often the community will take a much greater interest if it feels that it is "in" on making the project a success.

Recently in East Lansing, Michigan, the local Chamber of Commerce and the various service clubs got behind the high school band's drive to raise enough money to buy badly needed new band uniforms. Members of the service club sold tickets to the "All High Band Review" to such an extent that the show had to be run three nights to accommodate the crowds. Merchants set aside a "Band Day" in which band students helped clerk and do odd jobs in the stores, and a percentage of that day's profits went to the band. Canisters labeled "Help Buy Band Uniforms for Our High School" were placed on store counters for odd donations. At the end of the Community Drive for new uniforms, the necessary amount of several thousands dollars had been raised. Best of all, the whole community felt a keen and revived interest in the school, its activities, and students. The students had a renewed appreciation of the town and townspeople.

Whenever you have funds to raise, let your community and parents participate in the planning. It will yield big profits in more ways than one. If you have administrative support, community participation, and an enthusiastic group all working for a worthwhile project in an educationally acceptable way, fund raising should be fun.

personal invitations to various individuals and groups to visit your part of the American Education Week festivities. For example, why not let each student in the department extend a personal invitation to some particular businessman or executive—including members of the School Board—to stop in to see how he, the student, is being trained for business. The response to such personal invitations will probably amaze you.

Share the Spotlight. Sometimes, sharing your contribution to AEW will be one of the most effective and meaningful things you can do. Assume a part of the assembly program which the entire school is almost certain to have sometime during AEW; or perhaps you will put on an entire assembly program for your portion of the week's observance by the entire school. Whatever it may turn out to be, your group wants to be willing, able, and eager to co-operate in whatever way is most helpful.

PUT ON A PARTY DRESS

Shine up the department. See that bulletin boards are clean with bright new displays, window sills and desks are uncluttered, plants look green and alive. Of course, your department always looks nice enough for company; but this is an extra-special occasion, and you go to some extra-special preparation for company. Just as there are occasions when individuals get out the best tablecloth, the big dinner napkins, and the good silver at home, so this is a "good-silver" occasion for the department. It is a compliment to your guests to look dressed up especially fine in their honor. It says in effect, "Look, we thought you were special enough to dress up for"; and also, "We are honored that you stopped in." Let the department look as if you really had gone to a little trouble in appreciation of the honor.

Actually, it is amazing how people appreciate little extra niceties that others do for them.

As an example, not too long ago a college business department had invited high school business teachers within the area to hear a certain visiting lecturer. Someone suggested it would be nice to have a coffee hour afterwards. The building had no facilities for such, so it meant that coffee would have to be brought in; also cups, saucers, and all the appointments. A complete catering service was needed. However,

out the general theme that has been chosen for American Education Week. The best way to get an early start on this is to write in early to NEA headquarters for free informative literature, as well as for a list of other inexpensive source materials available. Write in even before the announcements appear in your NEA *Journal* or other professional magazines. Not only will you receive the general theme for the week, but you will receive a list of daily topics and suggestions for adapting and presenting them. Frequently, there are ready-made, very inexpensive skits and monologues, suggestions for posters and publicity that get you off to a racing start and help in the formulation of your own plans. You get all sorts of ideas adaptable to a business-education "slant."

SOME GENERAL PROGRAM IDEAS

You immediately start thinking of possible things you can do to carry out your purpose. Here are some of the projects or activities that you might work out effectively.

Give a Radio Program or TV Program. This is good. It may be what your group decides to do. One thing to consider, however, is whether or not you will be just one of many who are putting on AEW radio or TV programs during that week. Perhaps, you will decide to present your department or club show during some other month, when you may get more of a stellar billing. But you consider all the angles before deciding to go ahead with such a program or to choose some other medium.

Work out a Co-operative Program with the Local Lions, Kiwanis, or Chamber of Commerce. This is another good possibility. What could be better than an AEW to unite with one of your "publies" in working together on a worthwhile project. It is certainly worth careful consideration.

Call a Reunion. American Education Week is a wonderful week for staging banquets, dinners, and rallies. Often, "homecoming" and AEW can be synchronized, so that they supplement and complement each other, so that each is really a high spot of the other.

Bring in Visitors. Since school visitations will be the order of the week, capitalize upon this visitation idea. Extend direct,

down in the main corridor . . . and in the corner drugstore . . . even in the corridor of the county courthouse? Somebody is sure to think of having a big display for AEW there Why not have it be the Business Department?

BULLETIN BOARD BRIEFS

It may help if you stop to consider bulletin boards a bit more fully right here and now First of all, every visitor to the school during American Education Week will remember bulletin boards from his own school days and will be looking for them That will be a help to start with If you can make your bulletin boards something outstanding, then your department will have real profit from its participation in AEW

Purpose and Plan. Purpose and plan are no less important for a bulletin board than in anything else you do You don't tack something up just because it is cute and is the right size to fill an empty spot on the board Each display has to put across one compelling idea—to motivate, to disseminate knowledge, to change attitudes, to refresh memory, to verify or clarify an idea, to stimulate interest in the department or (better) in some particular phase of it, to challenge, to arouse curiosity, to publicize an event, or to display the handiwork of your students in such a way that what they are learning is dramatically revealed Don't make the mistake, however, of settling for just the dramatic bulletin board On the other hand, don't neglect the dramatic element in whatever you display

Enthusiasm and Imagination Enthusiasm and imagination are the keynotes for any bulletin board worth the space it takes Those are intangible qualities, but they are the things that stop passers-by in their tracks and bring them back for a second look Your criteria are, "Would I stop and take a second look?" "Could I get the drift of that?" Would it do something to *me*—make me marvel, or sigh, or gasp, or smile, or *something*?" You keep working on your displays until you can answer affirmatively to each of those questions

One Central Idea A paragraph illustrated—that's what a bulletin board must be Remember what your English teacher taught

the cost of such service was found to be out of line with the department's limited budget at the moment, so the various members decided to bring in their own china, make their own tea cookies, and ask members of the student business education club to serve, wash cups, and so on (The students were eager and willing to help)

The idea grew, so that by the time "tea time" arrived on the appointed day, somebody's best lace tablecloth graced the table, somebody else's silver service was in place, and several dozen 'best china' cups and sterling silver spoons were in evidence. To the department's surprise, the guests were highly complimented by such a "personalized" party. "Why, those are their own personal belongings," the guests were heard to remark. "Why, all those dozens of lovely cookies were homemade. They must have done that all themselves." "This is the nicest sort of thing we have ever had done for us," said still another. The rapport which one such simple occasion built between the college department and the area teachers was amazing.

Neat as a Pin. Remember what one of your secretarial textbooks says, "A good secretary isn't afraid to use the dustcloth she keeps in her desk drawer." That's the spirit in which you and your group are going to attack this dressing-up-the-department job. Everything is going to be clean and neat as the admiral's bridge. If the janitorial force is overworked (and it may well be at this time), then your group pitches in and helps get the department shipshape on all counts.

Shifting the Scenery Might Be in Order. You stop at the door of your room and take a critical look at what you see. Is it what your visitors will expect to see? Will the visiting businessmen nod with approval at your groupings of this and that, at your general setup? If not, some moving and shifting may be in order.

A Backdrop of Bright Bulletin Boards Will Spell Magic. They must be the right kind, however. There are so many things you can do to make bulletin boards dramatic and effective (More about these in a minute.) Resolve to "bone-up" on bulletin boards before AEW rolls around.

Sprcad Your Sunshine a Bit. Remember that you are not limited in the use of bulletin boards to your own classrooms. How about one outside the classroom door, neatly taped with colored scotch tape to the doorway just for a lure? And had you thought of one

that has made them seem dull. Remember, too, that Johnny's mother and father haven't seen a million of his papers, as you have. They are keenly interested in seeing his work on display. But do use some planning, some imagination in setting up the displays.

For example, take a balance sheet. Don't just put it up because it is neat and will make Mrs. Jones so happy. Couldn't you, perhaps, tie it in with colored tapes to the various books of entry from which such a balance sheet would be made. Not only will it be fun to do it this way, but Mrs. Jones will be even more pleased. Your students will work out all sorts of clever display ideas if encouraged to do so. Among the simple, obvious, but still thoroughly sound, ideas for displays are things such as these:

Interviews

Tips to telephoners

NOMA simplified letter

Legal documents and forms

Representative progress charts

Practice sets

Shorthand notes with typed transcripts

Job application letters, with data sheets

Job opportunities in your community

Filing sets

Illustrated enumeration of club activities

Manuscripts, rough draft and finished

Financial statements, with worksheets

Statistics concerning business education as business topics

The Use of Statistics. Statistics can be persuasive, as well as interesting, if you present them graphically and especially three-dimensionally. Start digging into pertinent facts and figures concerning business education in your own community. From among the graduates, how many become retail workers? office workers? What is the ratio of student enrollment in the Business Department today compared with that of 10, 20, 30 years ago? Figure out the percentages and go to the dime store to buy small dolls or figures that could represent students. (Or better, dress up clothespins to represent stick figures. It's cheaper, just as effective, and fun to do.) Take a look at the budget, too. Of the school budget, how much goes to the Business Department? And how much more,

you 'One central idea or theme to a paragraph' Too many ideas spoil the paragraph—or the bulletin board Look at any big roadside billboard Notice how it utilizes *one* big idea, decorated and organized You do the same Here are some pointers to check on

Pick a good headline the topic sentence

Dress it up Make it big readable at quite a distance

Involve the reader This is the 'how's your taste zone' technique

Transfer that into Maybe you need a good secretary's handbook?" or Could you type these pages without a single error?

Pose a question What is the average salary of a secretary in our city?

Use word play If you ask Do you know the angles? have a drawing of an angle rule, for example

Add humor Just a touch of it

Make use of color Just a dash of it

Have short simple legible labels

Use catchy or popular slogans

Three dimensional displays always draw extra attention Visual aids today make much use of these Three dimensional visual aids merely mean that you display the real article instead of a flat picture of it For example, put up a real mimeograph stencil, with styli, bottles of correction fluid, and mimeograph cement dangling from securely anchored ribbons, with empty colored ink cans on the chalk ledge below also attached by streamers, with ink pads tacked up, with the colored ink smears in some spots showing through a stencil inset, have a big wide, bright ribbon connecting a typewriter to the stencil and the stencil to the duplicator Wouldn't *that* get attention! And also put over the idea that duplicating isn't simple!

Another Quick Example Suppose your general business group is doing a bulletin board exhibit on the theme of 'Thrift,' their current unit If they should put the headline, "A penny saved is a penny earned," all in bright shiny new pennies, this would attract infinitely more attention than a simple lettering of these words

Slogans or labels lend themselves to the insertion of three dimensional objects We can't help tooting our own horn "called for a ten cent horn, for example

Don't overlook the simple, obvious things for central ideas for bulletin boards Often it is the poor presentation of such things

that has made them seem dull Remember, too, that Johnny's mother and father haven't seen a million of his papers, as you have They are keenly interested in seeing his work on display But do use some planning, some imagination in setting up the displays

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percentagewise, would be required to get those electric typewriters and the other equipment your department needs? Why not use some shiny coins to represent thousands of dollars, or wrap some boxes in shiny gold wrapping paper? Use big boxes for the big amount needed, perhaps, tiny boxes for what is allotted. The possibilities of this kind of three dimensional presentation of statistics are limited only by the imagination. Such presentations are wonderfully effective as teaching media, not only for American Education Week, but for everyday classroom work as well.

Down with Thumbtacks. At least avoid too many shiny ones. Plain pins or tiny map pins will do the job just as well, even Scotch tape, which you can get in colors, can be used more artfully and artistically than tacks, as a rule.

Remember that you will be in direct competition with all the other departments of the school when it comes to bulletin boards. Be sure that you and your students dream up some display that will compete favorably with the Science Department's whirling electrons display, for example. And don't forget. The students are a gold mine of clever ideas. Do make the bulletin boards their projects as well as yours.

THE ASSEMBLY PROGRAM

With the departmental props all ready—rooms shining and clean, arrangements refreshingly different, equipment polished to the last chrome sparkle, and bulletin boards beckoning interestingly everywhere—think for a little while about that auditorium program you are to share or produce. You may do one of these for Parents' Night at some time other than an AEW—but consider one geared to parents and an AEW both for a moment. You remember that you are always going to strive for two things in your programs: *to enlighten and to entertain*.

As a starter, you might consider some of these

Their Future. Undoubtedly, the theme of any particular American Education Week will contain a look to the future. You might, therefore, weigh the possibilities of a panel of your students presenting "How the Business Education Department Is Helping Me Build My Future." You might use a typist, a shorthand writer, a

bookkeeping student, an operator or two from the business-machines class, and one or two general-business students, preferably freshmen, each to represent how the Business Department is helping him.

Classroom Cross-Section. You might have the curtain going up on a "pandemonium" scene with each person playing his particular trade. (See the section on "Selling Your Department to Other Students" for suggestions on such a skit.) You can have "the business-machines orchestra" playing an "overture"; or, should you prefer, you can give each individual player an individual "work moment" just before you spotlight him and his particular work.

In a program of this kind there are two approaches. You can use a commentator, who carries the show, telling all while each pupil demonstrates his skill. The commentator winds up each part of the act by direct career-centered questions to the young demonstrator. Or, if you prefer, you can use a moderator who conducts a genuine panel discussion, each demonstrator leaving his machine to join in.

We Proudly Present. You might try a "The Business Department Points with Pride to . . ." program. This, too, has big possibilities. For this, you can use successful alumni. Or you can make a state occasion of presenting awards to students who have earned them (while proud parents "glow" in the audience.) Or you might honor Miss Smith, who last year retired after twenty-five years of training business students. Still another possibility might be to have demonstrations by your best typing and short-hand students.

One version of this could be a "The Proof of the Pudding" show in which successful alumni literally step out of the "pudding," which is a papier-mâché or cardboard pudding on a grand scale. As each steps out, he identifies himself, tells what he is doing now, and perhaps pays a tribute or two to the Business Department. One or two testimonials alone won't make too much of an impression but ten or a dozen will. Here again, you might find it better suited to your purposes to use a narrator or moderator.

Special Meetings. Another type of program might be to hold your business club's installation, or initiation, or some other spe-

cial meeting right on the stage. American Education Week was made for just such dignified educational observances.

Other ideas for your time in the auditorium might include programs more closely related to what is going on in individual classrooms. You can always rely on the "slice of everyday classroom work" to be enlightening and entertaining to your various "publics." Use little, lively vignettes: five minutes in a typing class (three 1-minute tests on the easiest copy you can find), five minutes in shorthand (with easy phrase letters, of course), five minutes in retailing (today-you-wrap-packages-so-they-stay-wrapped class), and so on. Programs of this type use many students on stage, which in turn brings many parents into the audience and guarantees a rousing round of applause after each vignette. These are the same sort of things mentioned under Classroom Cross-Section, only you enlarge on some of them a bit more.

Remember When the Business Department Used to Be Like This? "Dearie, Do You Remember When . . ." is just the musical number to set the stage for a "back to the middy-blouses" era in business education in your school. For this, you might set up two classes on the stage, one in old-fashioned and one in modern dress. The more parents of present students you can use for this, the better. It might be effective to have both classes talking about the purchasing power of the great American dollar. It would certainly tell a lesson and get a laugh. Alumni, particularly the parents of today's students, will bring down the house dressed as they dressed when they were members of the Business Department.

CONCLUSION

If they ask you what and why—and they will if you really celebrate American Education Week with enough enthusiasm and special observance to give it the publicity and attention it warrants—just quote them Joy Elmer Morgan:

"We celebrate Christmas because it gave us a great religion. We observe the Fourth of July because it gave us a free nation. We magnify the schools during American Education Week each year because through them we preserve and develop the finer values of our civilization. During this week, throughout America, public interest centers

on the schools, a special welcome is extended to parents and other citizens to visit and study the schools and the part they play in our life, teachers and citizens join in rededicating themselves to the cause of education and democracy"

It would be hard to say it better than that You are going to try hard to make your part of the week's observances worthy of the cause of education and democracy



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This is a riot," said my teen age daughter Jenny "The boys all ought to read this one Only they might not think it so funny But it would do them good (And make the girls a lot happier, I gathered from Jenny's tone Girls really do like "men with manners")

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Chapter 16 gives an excellent list of Youth Serving Organizations, also suggests ways in which these organizations can be of benefit to youth and of how youth can serve through contacts and association with these organizations in community and service projects

Post, Emily *Etiquette, The Blue Book of Social Usage* New York Funk and Wagnalls Company, 1956, 671 p

Parties, proms, banquets, mothers' teas, etc, will be more gracious occasions if Emily has a hand in the planning and in the execution of the plans, we would imagine

Romne, Stephen A *Building the High School Curriculum* New York The Ronald Press, 1954, 520 p

Chapter IV, 'Student Activities Guidance and Work Experience, contains a list of things that teachers have been more willing to do with student activities than they are inclined to do with courses that they teach A list to make teachers think a bit—and to ask, "Do I? and if I do do them, why?"

Wilson, Harry Robert *Lead a Song* Chicago Hall and McCreary Company, 1942, 122 p

Among other valuable tips are "Twenty five Pointers for Song Leaders to Remember This is a good reference to remember—just in case your extraclass activities find you leading the PTA in group singing, for instance (Stranger things have happened!)

PART 5 *The Teacher's Professional Activities*

SECTION 1



RUNNING A MEETING

If you are in charge of a meeting, you immediately see yourself presiding at the meeting itself—and that is fine; for certainly you will be right up there in front of the group doing just that when meeting time comes. Before the actual starting time of the meeting, however, numerous matters should have been taken care of by you; that is, if you expect and want to conduct a well-run and effective meeting.

Here are some of the things you should do *beforehand*.

LEARN ALL YOU CAN ABOUT THE GROUP

It goes without saying that you already know quite a bit about the group, or you would never find yourself pressed into service to conduct the meeting; but sit down quietly with yourself and

jot down the things you do know about the group. Why are they an organized group? Who belongs? Who comes to the meetings? Who are the workers? the organizers? the dissenters? the standbys? the new blood element? Is anybody trying to use the group to foster ulterior motives? Are there factions within the group? Is the group dynamic and functioning? or lackadaisical and ineffectual? Does it lack leadership? or is the leadership too powerful? And last, but not least in importance, how does it happen that you find yourself the one to be in charge of the meeting? Will this be a 'one-stand' affair, such as being chairman for a group meeting at a convention, or will it be a continuing affair, such as being president of your local business-education group for the period of a year, say? All these things have direct bearing on how well you will conduct the meeting and on how effective the meeting itself will be, not to mention how pleased and impressed, or dissatisfied and critical, the group will be with you and of your performance as the one in charge.

LEARN ALL YOU CAN ABOUT THE PARTICULAR MEETING AHEAD OF TIME

Not only find out all you can about the group, but brief yourself as thoroughly as possible on what is to be accomplished at the particular meeting. Again, you need to know many things in advance. What sort of a meeting is it to be? strictly a business meeting? strictly a program type meeting? strictly a social function? or a combination of any two or all three of these? The scope of your duties and responsibilities will vary in each case. In order to tackle one thing at a time, assume for a moment that this is strictly a business meeting that you are going to conduct.

The Things You Should Do before the Meeting Are

- 1 Review the minutes of previous meetings of the group, in order to learn their usual pattern of procedure and usual agenda of business. Try to discern the strengths and weaknesses of the group, parliamentarywise, actionwise, and personalitywise, from an examination of these minutes. Note who makes the motions, what kind of motions are usually made, and what happens to them. Much can be learned by a careful study of the minutes of a few past meetings.

2. Build a tentative agenda of business for the meeting. Use as your guide both the pattern from previous meetings and the purposes to be accomplished at this one. Check this agenda with the officers or board, or with whoever has the authority for such things within the group. If no one has this authority, select an advisory committee to help assume some of the responsibility for setting up the agenda. Not only does such action help keep you on the right track in carrying out your responsibilities; but it helps stimulate interest within the group in its business, and especially quickens interest in this particular meeting. If you have discovered dissenting factions within the group itself, be certain to select or consult members among these dissenters. Then try to put their dissension to constructive use. Try to get the agenda set up with more important matters of business taking precedence over trivial ones.

3. See that the meeting receives sufficient publicity. A notice in the local paper or in the "house organ," if there is one for the group, is not usually sufficient publicity to insure a good turnout. Use every possible medium within reasonable and sensible limits, both expensewise and disseminationwise, to publicize the meeting. Often poor attendance is the result of poor publicity or of failure to use some sort of "tickler" system to jog members' memories.

4. Familiarize yourself with, and become a master of, the "conference technique" of conducting meetings. Most adept and skillful leaders of meetings employ this so-called conference technique whether they recognize the device by that title or not. The conference technique is simply a device by which the group leader helps the group arrive at something instead of floundering about helplessly for an indefinite period of time and accomplishing nothing.

Oversimplified in description, the conference technique works like this: the group leader thinks through ahead of time what he believes to be the purpose of the meeting and what the possible and probably desirable outcomes of the meeting can be, insofar as accomplishments are concerned. He jots down these purposes and desirable probable outcomes. Frequently, he even primes certain members of the group to be ready to present various aspects for or against certain propositions that are probably going

to arise. He may even ask these members to be ready to make certain motions, if such motions appear to be desirable for the good of the group. As a fair and impartial leader, he must see that both the majority opinion and the minority opinion are championed. At the beginning of the meeting, the "conference-technique" leader states to the group just what he understands the purpose of the meeting to be. He suggests some of the problems that he thinks the group must face or dispose of in achieving these purposes. After this brief introduction, he asks for discussion of these things. Usually the meeting is off to a good start with this much direction toward something definite. From time to time, the leader clarifies for the group its own position on questions by summing up their progress up to that particular point of the meeting. "Is my understanding of what we have accomplished thus far correct?" he asks as he restates what has been accomplished. Sometimes it may even be well to point up the fact that "So far we have made no decision at all," for there are times when a group needs to be reminded that nothing has been accomplished during the first half of the allotted time. If the meeting is bogging down in this manner, the skillful conference technique leader comes through with some more subtle suggestions to trigger decisive action on the part of the group.

5. Learn about the 'Six, six' plan of discussion. A second device which you as a skillful conference leader may wish to incorporate in an effort to get decisive action on the part of the group is the 'Six, six' plan of discussion. Variations of this plan are known by various names throughout the country, but the 'Six, six' plan (so dubbed by its instigator, Don Phillips of Michigan State University, a few years ago) works like this:

When a meeting has come to a seeming impasse, either because of too much discussion on the floor or *not enough discussion*, the leader suggests that the group divide quickly into groups of six right where they are sitting (with no more movement of chairs to form small groups than is necessary). Each group of six is to discuss the question as a group for six minutes. At the end of the six minutes, the entire group again comes to order, and a spokesman for each group stands to report. Quickly these group leaders report. If one group spokesman is ready to report almost identically what another has just reported, he sits down without report-

ing, or says, "We concur with that group's thinking." In short order the floor is cleared. Usually the discussion has been shortened and clarified by this technique.

6. Bringing the meeting to a close. Near the close of the meeting, the leader again restates his understanding of what the group's purpose has been and what they have accomplished in the meeting. If some final action is necessary to make these accomplishments effective, the leader may suggest that the group take certain action before the end of the meeting. The more skillful the leader becomes at stimulating the group to action, the less action the leader himself need take; but a skillful leader can aid the group in achieving effective action by utilizing the conference technique. Not infrequently a group will arrive by its own seeming volition at exactly the point which the leader had previously determined in his notes or mind that the group should reach.

Dangers Inherent in the Conference Technique. Nothing is more fraught with potential for both good and evil than the conference technique. Used by an unscrupulous leader on an unthinking, unalert group, its power for misuse and for attaining ends quite undesirable for the group are positively terrifying. On the other hand, used by a leader of unquestioned integrity, who possesses wisdom, justice, and selfless service in the interest of the group, the power for boosting and bolstering effective group action is almost limitless. Both the group leader and the individuals within a group should realize that such a technique is the ready tool of both the good and the unscrupulous group leader. A leader has a sacred obligation and trust not to misuse his conference-technique power. A group member has an equally sacred obligation to be sufficiently informed and interested in what is going on within his group to be able to discern between that which is effective for the good of the group and that which is ruthless and spurious. He has also a responsibility in helping to see that only persons of integrity and honor are elected or appointed to positions wherein they conduct group meetings. No alert group need ever be railroaded or propagandized into rash or poor group action, even if an unscrupulous individual should gain a position of leadership for a time.

HAVE A WORKING KNOWLEDGE OF PARLIAMENTARY PROCEDURE

The individual desiring to conduct a successful meeting should have a working knowledge of parliamentary procedure. Even if the group has a parliamentarian to decide questionable points in the procedure, the group leader should know the basic and fundamental rules. The purpose of parliamentary procedure is not to add formality to a meeting or to confuse the issues, but to see that the meeting is conducted fairly and orderly and in the most efficient manner democratically possible. Anyone who has ever seen a meeting of any size being run contrary to, or without benefit of, parliamentary procedure, knows that it is certainly not the way to "get there fastest with the mostest." Most meetings that accomplish their purposes are run according to simple parliamentary procedure rules.

Parliamentary Procedure There are many things a group leader can do to gain in poise, assurance, and ability to conduct a meeting according to accepted parliamentary procedure.

1 Attend meetings of other groups, take notes, go home and study the sequence of what took place.

2 Study some good simple books on parliamentary procedure. Hunt for those with recent copyright dates and with simple language and simple charts, graphs, and case study examples. Buy the one that best fits your needs so that you will have it for ready reference.

3 Find out if the group has its own handbook of parliamentary procedure or if the bylaws stipulate a certain book or handbook as the official guide to be followed. (It should be noted here that there is nothing sacred about any particular rule of parliamentary procedure. Any rule can be changed or adapted to fit the needs of the group, for example, a group may decide that no motion is necessary for adjournment. However, the more closely a group sticks to established rules in most matters, the simpler it is for the group to function, as a rule.)

4 Attend clinics and workshops dealing with parliamentary procedure. If none seem to be held in your part of the country, ask in association of which your group is a part. Don't be afraid to be the instigator of such a move.

5 Run through a trial meeting (if you have never before conducted

a meeting) with some of your friends or associates as "stooges" Ask for constructive criticisms at the end of the meeting

6 Welcome the opportunity to preside at meetings of smaller or different groups to which you may belong

7 Have a tape recording made of either your "trial meeting" or the actual meeting at which you preside Study the playback over and over in an effort to determine your strengths and weaknesses in conducting the meeting One thing is certain, the next meeting which you conduct will certainly spark up immediately if you do Note particularly the spots where the minority opinion did not get sufficient voice before the questions came to the vote and places where effective leadership would have terminated too long wrangling A tape recording of your own meeting is a wonderful self-teaching tool

THE ORDER OF BUSINESS

It goes without saying that the person conducting the meeting will have an agenda of business before him It will probably look something like this skeleton outline, only some of the parts may be filled in specifically

Call to order by president and statement of the purpose of the meeting

Roll call (some organizations omit this) by secretary

Reading of the previous meeting's minutes

Corrections, additions to, or approval as read of the minutes

Reports—officers

Reports—committees

Old business

New business

Program

Adjournment

The novice is apt to get confused in a maze of motions unless he has some simple basic rules to follow The following material (pages 298–303) taken from *The Meeting Will Come to Order*, by Harold Sponberg,¹ will help you get straightened out Study it carefully and refer to it from time to time

¹ Sponberg Harold, Extension Bulletin 294, *The Meeting Will Come to Order*, Fifth Printing of First Revision, May, 1954 Co-operative extension work in agriculture and home economics Michigan State University and the U.S. Department of Agriculture, co-operating Paul A Miller, Director, Co-operative Extension Service Michigan State College, East Lansing Printed and distributed under Acts of Congress May 8 and June 30, 1914, and reprinted here by permission of the author

(Author's note The entire booklet can be secured for 10 cents from the Bulletin Department, Michigan State College)

ALL ABOUT MOTIONS

How Do We Take Action? A motion is a request that something be done or that something is the opinion or wish of the assembly. There are various types of motions (See table, page 303)

A *main motion* introduces an action to the assembly for its consideration. Only one main motion should be placed before the assembly at one time. It is always debatable and amendable, and it ranks below all other motions.

A *privileged motion* refers to the action of the assembly as a whole, e.g. take a recess, adjourn, etc. There are five privileged motions, and they outrank all other motions.

A *subsidiary motion* is a motion applied to other motions, usually the main motion, to alter, postpone, or temporarily dispose of them. There are seven of these motions, they rank right below the privileged motions and above the main motion.

An *incidental motion* is used in conducting business and must be disposed of before action is taken on the motion out of which it arises. *Example* Motion to close nominations, point of order, method of voting.

A *renewal motion* is one that brings back to the floor a motion that once has been considered but which the assembly wishes to consider again. *Example* To reconsider, to take from table, to discharge a committee.

If a motion is *pending*, it means that the motion is on the floor but, as yet, not disposed of. Several motions may be on the floor at one time provided they were made in order of ascending rank. When several motions are pending, the one made last is always disposed of first.

Can More Than One Motion Be on the Floor? Motions have "rank" among themselves, some motions have "right-of-way" over others. Referring to the table (on page 303), you will note that the privileged and subsidiary motions are numbered from one to twelve. These motions have numerical rank, number one being the highest ranking motion. A main motion is the lowest ranking motion, listed at the bottom of the page.

Incidental motions have no rank among themselves but take precedence or right-of-way over the motion out of which they arise.

Renewal motions are somewhat similar to main motions, since they cannot be acted upon until the floor is clear.

The following example shows what is meant by "precedence":

Main motion—to *buy a new car*

Refer to a committee—of 3, to *investigate cars* (outranks main motion)

Lay on table—table all pending motions (outranks the above motion)

Consulting page 303, you will note that the main motion yields to the other two, that the committee-motion yields to the table-motion. To state it differently, the table-motion takes precedence over the committee motion and the main motion. The table-motion and the committee-motion may be received while the main motion is on the floor.

Since the table-motion was made last, it should be voted on first. The Chair will put the table-motion; if it carries, the other two will be postponed until the next meeting. If it loses, the Chair considers the committee-motion; if there is no further discussion, he will put it; if it carries, the floor is clear; if it loses, he will continue discussion on the main motion. Note that subsidiary, privileged, and incidental motions may be made while the main motion is pending. They must be considered in the proper order.

Do We Have Any Business to Consider? A main motion is any motion that brings an item of business before the assembly. It requires the action of the assembly.

Example:

a. I move that we give \$20 to the Community Chest.

b. I move that this organization go on record as favoring the income tax reduction.

A main motion is always debatable and amendable.

Chair: Mr. A. (*who has risen or has raised his hand*)

Mr. A: I move that we send two delegates to the district convention.

Mr. B, C, and D: Second it (*several may second a motion*).

Chair: It is moved and seconded that we send two delegates to the district convention. Is there any discussion? (*Debating—Amending—Making of subsidiary motions are in order at this time.*)

Member: Question, question (*does not stop, but speeds up discussion*).

Chair: Question has been called. Are you ready for the question? (*or*)

Are you ready for the vote?

All those in favor of the motion to send two delegates to district convention, raise your right hand; opposed, raise your right hand.

The motion is carried (*or lost*).

May I Change the Motion? The motion to amend is a subsidiary motion and is always applied to another motion, usually the

main motion The motion to amend may be applied in several ways.

- 1 to add
- 2 to insert
- 3 to strike out
- 4 to strike out and insert

Example Main motion—to purchase blackboard While this motion is being discussed, an amendment is made to add the words, "costing six dollars or less"

Whenever possible, the Chair should ask the maker of the main motion to change his motion to include the amendment It is done this way Mr _____ would you agree to include this amendment in your motion, to add the words 'costing six dollars or less?' If he agrees and the assembly does not object, the motion is amended If he or any member objects, the amendment must be seconded, be opened to discussion, and be voted on the same as any motion

Always vote on the amendment before you vote on the motion to which the amendment is applied The discussion of an amendment should always be about the amendment itself and not about the main motion An amendment should never insert the word, "not," in a motion to which it is applied since that would be the same as a negative vote

A motion may be amended several times in succession, however, only two amendments can be applied to a motion at one time a primary amendment and a secondary amendment The secondary amendment must always apply directly to the primary and not skip back to the main motion Note the following examples

Example Main motion—to purchase a table Primary amendment—to insert "oak" before table Secondary amendment—to insert "blond" before oak

The Motion to Reconsider—Can We Discuss It Again? When a member wishes to reconsider the vote on a motion that has been carried or lost, he moves to reconsider that motion Let us say that the group voted 'to purchase a movie projector' A little later in the meeting, it is learned that the treasury does not have enough funds to pay for such an item A member may then say, "I move to reconsider the vote on the motion to purchase a movie projector" It is seconded and discussed If it carries, the original motion,

"to purchase a movie projector," comes back to the floor for reconsideration.

It should be noted that only a member who voted on the winning side of a main motion may make the motion to reconsider. That means that only those members who voted for the purchase of a projector can move to reconsider that motion; it indicates that a member has had an honest change of mind. If anyone could make a motion to reconsider, that motion would be made on every motion that was voted upon; then the motion to reconsider would be used just to hinder the progress of the meeting. The motion to reconsider must be made on the same day or at the same meeting that the motion which is being reconsidered was acted upon. If at some later time the group desires to change a motion or reverse its action, the motion to repeal should be used.

Point of Order—My, My, That's Not Correct!! This motion is used to correct any errors in parliamentary rules. Let us suppose that the motion "to buy a new chair" is on the floor. While it is being discussed, a member moves that "we send two delegates to the state convention." The chairman receives the second motion. Since there should be only one main motion on the floor at one time, a member may rise to a point of order as follows:

Member: Mr. Chairman, I rise to a point of order.

Chair: State your point of order.

Member: The Chair has received a second main motion while another main motion was on the floor; the second action is out of order at this time.

Chair: Your point is well taken; the second motion is out of order.

(This motion may be made by rising and addressing the Chair, a member need not be recognized before he speaks; he may interrupt a speaker who has the floor; the motion needs no second and no vote; it is not debatable or amendable. It may be used to correct a member as well as the chairman.)

SOME DO'S AND DON'TS

Chairman

1. He should restate the motion clearly after it has been made and seconded, "It is moved and seconded that—"

- 2 When a motion requires a second, he should be sure he receives a second, a motion with no second should be ignored
- 3 He should entertain only one main motion at one time
- 4 Whenever possible, he should have the member state his motion before the latter launches into a long discussion of it
- 5 He should give the maker of the motion the first chance to discuss it
- 6 He should not permit anyone to speak twice on a motion until all have had a chance to speak once
- 7 When voting publicly, he should vote only when his vote will change the result When voting secretly, he shall vote when the assembly votes
- 8 He should give up the chairmanship only when his comments are vigorously for or against the motion, then he may ask the vice president or any other member to serve until the motion is disposed of Upon disposal of the action, the temporary chairman asks the regular chairman to resume the chairmanship

Member

- 1 Except in small (less than 15) groups, he should be recognized by the Chair before speaking
- 2 Whenever possible, he should try to state his ideas in the form of a motion
- 3 He should say, 'I move' rather than 'I make a motion'
- 4 May second a motion, make a nomination, call 'question,' or call division (recount vote) without rising or being recognized by the Chair
- 5 He should never be compelled to vote or compelled to serve when he is nominated or appointed to an office
- 6 Because a member makes a motion or seconds it, this action does not necessarily mean that he is in favor of the motion It may mean he wishes only to get the motion on the floor to discuss it

The table of motions, appearing on the facing page, to which reference has been made several times in this section is also taken from *The Meeting Will Come to Order* by Harold Sponberg and concludes the quotation from this source

TABLE OF MOTIONS ²

| MOTION | In Order When Another Speaker Has the Floor | Requires a Second | Debate- able | Amend- able | Vote Required |
|--|--|-------------------------|-----------------|----------------|------------------|
| PRIVILEGED | | | | | |
| 1 Fix Time for Next Meeting | No | Yes | No | Yes | Maj |
| 2 Adjourn | No | Yes | No | No | Maj |
| 3 Take a Recess | No | Yes | No | Yes | Maj |
| 4 Point of Privilege | Yes | No | No | No | None |
| 5 Call for the Orders of the Day | Yes | No | No | No | None |
| SUBSIDIARY | | | | | |
| 6 Lay on the Table | No | Yes | No | No | Maj |
| 7 Previous Question (close debate) | No | Yes | No | No | $\frac{2}{3}$ |
| 8 Limit Extend Debate | No | Yes | No | Yes | $\frac{2}{3}$ |
| 9 Postpone to a Definite Time | No | Yes | Yes | Yes | Maj |
| (Special Order) | No | Yes | Yes | Yes | $\frac{2}{3}$ |
| 10 Refer to a Committee | No | Yes | Yes | Yes | Maj |
| 11 Amendment to the Main Motion | No | Yes | Yes | Yes | Maj |
| 12 Postpone Indefinitely | No | Yes | Yes | No | Maj |
| INCIDENTAL | | | | | |
| A Point of Order | Yes | No | No | No | None |
| B Appeal to the Chair | Yes | Yes | Yes | No | Maj |
| C Parliamentary Inquiry | Yes | No | No | No | None |
| D Point of Information | Yes | No | No | No | None |
| E Division of Assembly | Yes | No | No | No | None |
| F Close Nominations | No | Yes | No | Yes | $\frac{2}{3}$ |
| G Re Open Nominations | No | Yes | No | Yes | Maj |
| H Method of Voting | No | Yes | No | Yes | Maj |
| I Request to Withdraw a Motion | No | No | No | No | Maj |
| J Suspension of Rules | No | Yes | No | No | $\frac{2}{3}$ |
| K Objection to Consideration of a Question | Yes | No | No | No | $\frac{2}{3}$ |
| RENEWAL | | | | | |
| L Reconsider | Yes | Yes | Yes | No | Maj |
| M Take from Table | No | Yes | No | No | Maj |
| N Repeal | No | Yes | Yes | Yes | $\frac{2}{3}$ |
| O Discharge a Committee | No | Yes | Yes | Yes | $\frac{2}{3}$ |
| MAIN MOTION | No | Yes | Yes | Yes | Maj |

² Sponberg, Harold, Extension Bulletin 294, *The Meeting Will Come to Order*, Fifth Printing of First Revision, May, 1954

SUMMARIZE WHAT HAS TAKEN PLACE

A good chairman ties the meeting together with a brief summarizing of what has taken place. This summarization can be stated clearly and concisely in a few terse sentences. "It is my understanding that we have done these things at this meeting. One, two, three. Am I correct? Corrections may be added from the floor. (If the chairman is on his toes, none will be necessary.) This brief summarization may be followed by a motion to adjourn. Although it takes but a very few minutes, such a tying-together adds immeasurably to the effectiveness of the meeting.

YOU CAN DO IT

It is only natural to be quaking in your boots a bit, the very first time you preside at a meeting. Probably all but the most veteran chairmen would admit to a butterfly or two in their stomachs as time to call the meeting to order approaches. But with careful preparation and a little practice, you are certain to find yourself conducting your meeting with calmness and assurance—at least outwardly. What is more, the meeting that you call to order is almost certain to be a well run one in which worthwhile matters are attended to with dispatch and fairness. A great deal of credit for the effectiveness of any meeting that may be conducted will be due to some person's knowing "how to conduct a meeting." Take a good look. That person may be you!

SECTION 2



DIRECTING AN ENTIRE PROGRAM

If you are in charge of an entire program, you are halfway between a meeting and a convention. Your duties will partake of the nature of each. Suppose you divide your duties and responsibilities into three categories: (1) things to do before the program, (2) things to do during the program, and (3) things to do after the program. Such sorting of your duties will help you to keep the horses before the cart at all times and prevent your slipping up on anything. Although it may sound like a rehash of your "meeting" duties, you are going to list all your responsibilities. The plainer you spell things out on paper, the easier it will be for you to be an effective program chairman.

THINGS TO BE DONE BEFORE THE PROGRAM

1. Learn about the group for whom the program is planned.
2. Review previous programs of the group, noting patterns of programs and interest trends.
3. Study programs of similar groups in other sections, noting similarities and particularly innovations that might interest your group.
4. Talk "shop" concerning all details of the program—speakers, special music, favors, conference techniques, etc., with everyone who might be able to give you ideas.
5. Find out all you can about available speakers, discussion leaders, panel participants, and moderators.
6. Get the financial picture clearly in mind. (You can't hire a \$300 speaker on a \$150 budget no matter how desirable the speaker may be.) Set up a tentative program and go about getting any necessary committees appointed.
7. Delegate responsibilities definitely and clearly in writing.

- 8 Delegate as much responsibility as possible (Your job as the person in charge of the entire program is not to do all the work yourself—but to see that it is done)
- 9 Narrow responsibility when you delegate Make one person responsible for a given thing, insofar as you are concerned Let him decide who helps him, but *he alone* is responsible to you
- 10 Arrange for the meeting hall, rooms, or hotel accommodations in writing after carefully anticipating the size of the group expected
- 11 Get in writing also the assurance of needed or desired equipment, such as public address systems, chalkboards, etc Find out exact charges for all accommodations and equipment
- 12 Revise program and see that it gets to the printer in plenty of time
- 13 Arrange for proper publicity
- 14 Establish good relations with everyone connected with the program in any way
- 15 Utilize as many of the group as possible (Many hands make light work," and don't forget to look around for new blood' to put to work)
- 16 See that all commitments for all portions of the program are in writing
- 17 Arrange to send tactful "tickler" reminders to all program participants a few days before the program
- 18 Check with the hotel, auditorium school, or wherever the meeting is to be held to see that notices are posted on lobby bulletin boards and in the elevators Nothing is more maddening than to arrive at a hotel and have to hunt for the meeting
- 19 If desirable, see that clear directions are given on best routes for reaching the hotel, even for reaching the city in which the program is held (This is especially important if major streets or routes are under repairs causing extensive detours)
- 20 Learn to take criticism
- 21 Keep in close contact with those to whom you have delegated responsibilities without seeming to nag
- 22 Be liberal with praise for jobs well performed
- 23 Keep a master chart of things to be done, set up a time schedule for each of the items on it, and meet the deadlines thus set
- 24 Obtain biographical material on program participants
- 25 See that guest speakers have been invited to remain as guests for whatever meals or social activities take place after the meeting
- 26 Hang on to your sense of humor
- 27 Stay calm

THINGS TO BE DONE DURING THE DAY OF THE PROGRAM

If you have seen that all the things on the "before the program" list have been done faithfully and well, your task during the program itself will be the proverbial breeze. Undoubtedly, unless it is a very small program, you will not serve in the dual capacity of chairman of the program and also chairman of the business meeting as well. If you are chairman of the business meeting, you preside in the manner suggested in the section on "How to Conduct a Meeting." If you are program chairman only, your duties regarding the business-meeting portion of the program will simply be to turn that portion of the meeting over to whoever is to preside at that part of the program. But as chairman of the program, you will want to do these things:

1. Get to bed early the night before if possible, so that you are physically rested and ready for the fray.
2. Look your very best. It gives you a sense of confidence and is a genuine compliment to the group that put you in charge of the program.
3. Get to the site of the program early.
4. See that a final check is made on equipment and properties which should be present, from P. A. system, if desired, to water carafes and drinking glasses.
5. Check upon ushers or "greeters," name-tag and program distributors, information recorders, ticket sellers or collectors, if any of these are in order.
6. Check to see that your key people and platform guests are present.
7. If there are flowers for either the platform or women guest speakers, check their arrival, presentation, or arrangement.
8. Begin the meeting on time.
9. Keep your opening remarks brief, gracious, and to the point. If you are one of the people who can't tell stories—then don't. Use a sincere compliment for the group instead. Be sure to "deal in" all people who should be included for recognition and thanks in your remarks.
10. Don't embarrass the speaker with too flowery or grandiose an introductory build-up. Keep it within reason.
11. Set the time for conclusion of the meeting tactfully in your remarks, so that both program members and audience know when the meeting is to end.

- 12 If the speaker or panel members ask to be warned 'five minutes before the adjournment time,' do not hesitate to do so pleasantly
- 13 Make your concluding announcements clear, concise, and pleasant

At all times during the meeting and immediately preceding it, you as chairman want to be free to give your undivided attention to the meeting. Be sure to arrange all your personal and professional affairs in such a manner that barring "acts of God" or most unusual circumstances, your attention and time will not have to be diverted to other meetings or matters. Nothing is more annoying than a flighty, fluttering-hither-and-yon program chairman. With a careful check on the foregoing items, you should be able to appear as a calm "everything-under-control" one—at least on the outside.

THINGS TO BE DONE AFTER THE PROGRAM

There are always some follow-up duties for the person in charge of the program at any meeting. Your full responsibility is not completed until you have taken care of these. Again you make a list to be sure that you don't overlook anything.

- 1 See that the speaker is paid promptly and unobtrusively. Frequently the program chairman takes care of this even before the speech at the time he is conferring with the speaker on last minute details after the speaker's arrival.
- 2 See that equipment is properly taken care of. This does not mean that the chairman literally puts such things away," but it does mean that the one in charge does not allow valuable equipment to be 'abandoned' or just left in the room without first clearing with whoever is to be responsible for taking care of it.
- 3 If extra materials such as "give outs" to the group are left over, see that something is done with them. Don't just abandon them for the janitor to dispose of unless that is what you wish done with them. In that case, be sure to leave such instructions.
- 4 Don't abandon your speaker or guests. If a banquet or luncheon follows, you have previously extended them the courtesy of asking them to be guests of the organization. See that they are not left to "straggle in" alone. If the speaker is not staying for the meal, ask if you can arrange transportation back to his hotel, the airport, or wherever it is he may wish to go.
- 5 Send written thank you's to all those who actively helped make the meeting a success by assuming some special responsibility—no

matter how small. If you delegated a responsibility, it deserves a thank-you. Be sure to extend your thanks to the helpers of those who helped you.

6. Write a brief account of the program—what seemed to you to be its high lights and weak spots, if any.
7. Write up a very brief account of “Things I wish I had done or done sooner” that might have made the organization of the program simpler or more effective.
8. Set up a file folder containing the following things and any other pertinent data concerning the meeting: The brief accounts mentioned as items 6 and 7; at least three copies of the program; your master sheet and progress report, which you kept as you went along; correspondence concerning arrangements, speakers, etc.; and a statement of the “financial picture” concerning the program.
9. Clear your desk and files of all materials concerning the program that you didn’t file in the folder concerning it. Get the desk cleared for new action.

It will take a little time, probably a complete week end of extra work to wind up your duties properly as chairman of an entire program; but it will be well worth it. The feeling of satisfaction you get from a job well done and completely finished would in itself alone more than repay you for the overtime you spend winding it up properly. But, in addition, the information (that you have taken the time and trouble to record concerning this meeting) will be of inestimable value to you or to some colleague on the next occasion when one or the other of you is in charge of a program.

SECTION 3



HANDLING A CONVENTION

IF YOU HAVE TO HANDLE A CONVENTION

First of all, don't say, "It could never happen to me!" It most certainly could. But relax a bit, for it probably could never happen to you without your having been warned, as the highway signs say. Usually the person in charge of a convention has served a sort of apprenticeship in various capacities within the organization for whom the convention is being held. As a professional teacher, you may find yourself holding these various apprenticeship positions. Before you hardly realize it, there you are, program chairman, co-ordinator, or vice-president in charge of the convention for the group. It will be a challenge and an opportunity, and plenty of sheer hard work. You want to be ready for it. Much of the material in this chapter has been gleaned from people who have found themselves in charge of conventions of professional business-education organizations. Many of the suggestions that are given were discovered by them—the hard way. What they have learned may make it easier for you when your turn comes to handle a convention.

COMMANDMENTS FOR RUNNING A CONVENTION

- 1 Get an early start
- 2 Get an over-all picture of what has to be done
- 3 Study evaluation sheets of the previous year's convention
- 4 Study programs of past conventions of this and similar groups
- 5 Find out exactly what authority you have, to whom you are responsible, and for what things you are responsible
- 6 See that the convention city is chosen as soon as possible (It

may have been announced prior to your being put in charge of convention plans.)

7. Get contracts or understandings in writing with the hotel at which the convention is to be held.
8. Make tentative plans for submission to the "key" group of authority or control at the very first meeting after your appointment, including a tentative calendar of work progress.
9. Line up possible key speakers and group chairmen or directors.
10. Appoint a reliable local chairman, or committee; let them know their responsibilities, and then rely upon them to do a good job.
11. Delegate responsibility and authority for just as much of the above work as you possibly can to reliable people.
12. Keep tab on progress in all areas of work at all times.
13. Keep notes on all procedures, so that you can hand these on to the next convention chairman.
14. Don't worry—but work! See that the major part of your own work is planning, organizing, delegating, co-ordinating, and checking upon progress being made. Delegate details to others!

In order to spell out that list of commandments a bit more specifically, it might be well to find out just how some business-education groups do work out their convention plans. You could learn a lot by getting a run-down on the activities of any one such group. As a case in point, suppose you follow through on the procedure of the MBEA (Michigan Business Education Association) when it comes to lining up a state convention.

THAT EARLY START

Picking a City. The MBEA Board really gets an early start on picking convention cities. Realizing that a year is hardly sufficient time for working up all the details of a convention, they decided in 1955 to pick convention cities two years in advance. To start this procedure meant that in 1955, for that one year only, they had to pick two cities, the 1956 city (Detroit) and the 1957 city (Grand Rapids). Having once started the two-years-ahead plan, it is necessary each year to pick but one city—the one for two years hence. It seems to be working out excellently. If you find yourself in a position to make a similar suggestion in your organization, you might point to MBEA's success with the plan.

Factors to Be Considered in Selecting a City. It isn't always possible to hold a convention in every hospitable town or city

that issues an invitation. Many things determine whether or not the convention can be held at any one particular place.

Those charged with selecting the city should find the answers to such questions as the following ones before making the decision. Is the city located centrally enough to draw a sufficient number of members from all areas of the membership? Is there a large enough hotel within the city to accommodate the group? If the group has to be split between two hotels, what are the disadvantages? Are they sufficient to "rule out" the particular city as a convention site? or can they be overcome? (MBEA found out that they "lost" people between hotels when they had to split the group between two hotels in one convention city. This might not happen to your group but it is something to consider.) Are the available hotel accommodations reasonable enough to attract sufficient numbers of the membership? Can a strong local chairman or group be secured for this particular city? What are the other inducements for this particular city—tours, entertainment, business and industry co operation?

Who Selects the City? Who has the say-so in selecting the convention city varies from organization to organization. Sometimes it is done by popular vote, and the city whose constituents put on the most effective advertising campaign, extolling the virtues of their favorite city, usually wins. In the MBEA, the choice of the convention city is left up to the board, a supposedly unbiased group, whose choice of city is based solely on the relative merits for a particular year of the possible convention sites. Answers to questions similar to those above are sought in determining the selection.

Lining Up the Convention Chairman. MBEA also gets an early start on lining up the person in charge of the convention and on making plans for the convention itself. The first vice-president of MBEA is responsible for the planning of the convention. The minute someone finds himself as first vice-president, he knows what his main responsibilities are. He gets very busy on convention plans. Furthermore, about 90 per cent of the time, the first vice-president has moved up automatically from the office of second vice-president and therefore knows for at least a year

ahead of time that his convention-planning year is surely coming up

The chairman, if he is wise, immediately starts lining up tentative plans to submit to the board of MBEA at their September meeting for the convention which is always held in March. He realizes that convention plans are not the only order of business at this meeting and that the plans must of necessity be interwoven with other business of the organization from which they cannot be fully separated, such as, setting up the budget for the year, arranging for region and area meetings, plans for the organization, and for the publication, *The News Letter*. However, if he is a wise convention chairman, he sees that the following things have been decided or approved by the close of this first meeting

- 1 City in which the convention is to be held
- 2 Hotel where it will be housed, rates, accommodations, etc
- 3 Local chairman (or group) selected
- 4 Theme selected (if any)
- 5 General plan of arrangement for meetings, that is, whether the convention will be organized around subject matter areas level of instruction, specific needs, types of districts or some other plan
- 6 Amount to be allowed to secure principal speakers, limits within which chairman can be expected to operate
- 7 Delegation of certain major responsibilities to the treasurer of the organization and to the *News Letter* editor, namely, the financial details to the former, and the printing of the program to the latter

Handling the Financial Affairs It might be well to note here that the treasurer of MBEA is responsible for the selling of all exhibit space for the convention. This is one of the major sources of income for the convention. From the hotel at which the convention is to be held, he secures scale drawings of the available space and uses these as a basis for plotting his sales campaigns. Hotels vary in how this selling of space is handled. Some hotels turn such space over gratis to the convention group, others charge the group a base rate for the space, necessitating the group to levy its charges in addition to those of the hotel. The treasurer of MBEA is in entire charge of the financial affairs of the convention, as its affairs are considered an integral part of the organization's financial picture. Any convention chairman can have a

great sigh of relief, if he can delegate such a major portion of the job of handling a convention to the treasurer of the organization

Getting the Program Printed. The second big job that is delegated at this first meeting is the responsibility for the printing of the program. Of course, the details of what is to be printed are not yet worked out, but, in general, the plans for the program are well formed by the end of this first meeting. The MBEA has developed a very effective way to save money in the printing of its program. Fortunately, the *News Letter* is about 9 by 6½ inches in size, which is an excellent size for a printed program. (This size was changed recently, but the idea is still workable.) As anyone who has worked with printing knows, it is the cost of composition that runs up printing expenses. MBEA, therefore, uses exactly the same type setup for both the announcement in the *News Letter* and for the program to be distributed at the convention. The copy of the coming program always appears at the end of the issue of the *News Letter* that is published prior to the convention. All that has to be done is to slip additional copies of these program pages between the covers of attractive folders, and the programs are ready for distribution at the proper time.

Securing Challenging and Stimulating Speakers. One of the convention chairman's responsibilities is to find outstanding speakers. Usually the choice of speakers is governed in some measure by limitations of the budget. For MBEA, these financial limitations usually have a top range of \$300. That means that if the banquet speaker costs \$300, the other speakers must cost exactly nothing. The wise chairman will not allocate all of his limited budget for one speaker. He will try to divide it as equitably as possible to take care of at least the traveling expenses of other speakers who may not be reimbursed otherwise for such expenses. Certain speakers may be obtained at no charge to the convention, because they are sent with the compliments of some company, such as a book company—or by some organization, such as Rotary—or a college speakers' bureau will send speakers free of charge or for expense money only. The price of a speaker does not always indicate his worth to the convention group. Sometimes a member of the organization itself will have far more to offer concerning a particular topic or problem than a highly paid

speaker. As with everything, the varying conditions of time, place, topic, and members of the group all have great bearing upon who will be a wise choice as speaker.

Various speakers' bureaus can be consulted for outstanding speakers who might be secured within the financial limits of the group's budget. One of the best ways for securing possible speakers is to consult a wide range of programs from similar organizations for the past several years. The program chairman, who has kept brief notes in the margin of programs concerning the effectiveness of certain speakers listed there, has an invaluable reference source. An exchange of letters with officers of groups such as chambers of commerce, purchasing-agents associations, management groups, civic organizations, and service clubs will also usually unearth excellent suggestions for speakers. Brief notations concerning the name of the speaker and of the person recommending him will be well worth the time it takes to record and file them.

Delegating Local Responsibility. A third big responsibility which is delegated by the end of this September meeting, if it has not already been taken care of, is the responsibility for the local arrangements. Duties of the local chairman vary with the organization; but in MBEA, the local chairman or committee is responsible for practically all of the local arrangements except engaging the hotel and the principal speaker. They attend to securing whatever favors or prizes are made available; they secure the entertainment, such as choral or instrumental groups which may be a part of certain sessions; and they make arrangements for securing certain "Demonstration Groups" from local schools if necessary. They are responsible for the hospitality room or other activities of a hospitable nature of the local group, and for co-ordinating all local efforts in this category. The local committee is usually in charge of securing the dance band for the "big night," if a dance is on the agenda, since they would be in a position to know what bands available in the vicinity are desirable within the price range of the convention. The local committee is usually allowed a budget to cover the cost of the band; otherwise, it is pretty much up to the local committee to manage its own affairs financially. Usually, the convention chairman will delegate details

concerning food, necessary minor changes concerning conference rooms, chalkboards, public address systems, and the like, for the various section meetings to the local chairman

Selecting the Theme. A fourth big job, which the convention chairman usually gets settled at this first September meeting (though it is not a job he delegates usually), is the selection or approval of a theme by the board. The best way for the chairman to secure quick approval is to have ready to present at this time several possible themes, together with suggested speakers, techniques, materials and ways and means of carrying them out. Much studying, conferring, reading, corresponding, and planning on the part of the chairman should have preceded this September meeting, if he expects to obtain a decision on the theme. Possibly he has sent outlines of his tentative suggestions to the members of the board prior to this meeting, so that each will have had time to consider the various suggestions carefully and to come armed with questions and suggestions concerning each.

Establishing the Budget. A fifth big job which the convention chairman of MBEA usually gets settled at this first meeting is the establishment of the maximum amount he can spend for principal speakers. This is something that the chairman must have clearly in mind before he can start on his quest for outstanding people to fit his program. Sometimes a particular theme may have to be discarded in favor of another one if the speakers' budget is extremely limited. All possible sources from which speakers may be secured should be looked into carefully.

Arranging Details with the Hotel Housing the Convention. There are always a great many details to be worked out with the host hotel for any convention, and it will be well for the chairman and his key committeemen to have a meeting at the hotel to lay the details of this plan. If this is out of the question for some reason, details will have to be left up to the local chairman, but if possible, out of fairness to him alone, the chairman should be in on at least one planning session carried on right at the site where the convention will be held. Hotels vary greatly in their policies of what they do and do not provide for convention groups, it is, therefore, well for the chairman and his committee to have a list

of questions to cover all possible exigencies of what the hotel will or will not take care of, of what will be furnished gratis, and what will be charged for extra. It is not a question of the hotel trying to "do" the convention group or of trying to make an extra dollar, but of operating in accordance with their established policies or established union contracts. No matter how much a hotel manager might wish to accommodate a convention group by letting them push back their own chairs and tables to clear a part of the banquet hall for dancing, he may not be allowed to do so because of the terms of his union contracts. (Frequently there is a flat fee of \$50 for clearing a hall of banquet tables and chairs for dancing, regardless of whether six chairs, sixty, or six hundred are to be moved.) A convention chairman should know about all such "hidden" expenses that may suddenly confront the group.

The MBEA group, as a concrete example again, has its second meeting in October or November at the hotel at which the convention is to be held. (Formerly this "hotel board meeting" was held only about two months prior to the convention; but the group decided that this left far too short a time for working out all the details still to be attended to; so this second meeting was moved up to October or November.)

At this meeting at the convention hotel, the members of the board are the guests of the hotel and work out with the hotel personnel the details of the convention. In order to be entirely sure of just what the hotel will do gratis and what it will do for extra pay, and what it can or cannot do, the MBEA Board has a check list of questions that they have developed over the years, which they go over with the hotel personnel. This list covers such things as dormitory rates for guests, special student accommodations, hospitality rooms, free rooms for officers (if any are allowed, or how many), and such details. From time to time as new situations come to light, new questions are added. A copy of the list, together with what has been agreed upon, is given to the hotel as well as to the chairman of the local committee, to the treasurer, and to whatever board members may have need of such knowledge.

Hotels vary greatly in services which they provide gratis to convention groups; however, as a sort of rule of thumb, the larger the convention, the more free services.

In setting up such a list for your group be certain to anticipate practically every situation that may arise, such as these Are there sufficient rooms? Can the hotel accommodate the size banquet you will need? Does the hotel have ample accommodations for the various sectional groups? Does the price for the banquet and/or special luncheons include the tips and/or complimentary places? (If not, the convention chairman must see to it that a sufficient amount is added to the price of each ticket to cover both tips and the complimentary meals which must always be taken care of) Does the hotel have any racial prejudices or taboos? for lodgings? for meal service? (You cannot afford to run the risk of having members embarrassed or discriminated against) Are there sufficient public-address systems? Is there an extra charge for installing these? Are parking places available nearby? Are they reasonable in their charges? Are there any hidden charges that the planning group might not have anticipated? This last question should always be asked A reputable hotel, desiring a satisfied group, will be more than willing to point out these hidden charges if the chairman explains that it is necessary for the group to take all possible expenses into account ahead of time

"FOLLOWING THROUGH" WITH RESPONSIBILITIES

Keeping in Touch Is Important. Throughout the weeks preceding the convention, the chairman will keep in touch with the various individuals to whom he has delegated authority Final arrangements for the program must be verified, and the program made up exactly as it is to appear As few last-minute changes as possible will usually insure a smooth-running convention The person in charge of the printing of the program should have the copy of the program in his hands in plenty of time before the deadline to insure its being checked and double-checked for errors in time, place, subject, or personnel of the various meetings

The chairman will be wise to maintain a master sheet of jobs to be done and to check these jobs off as each delegated individual reports that certain details have been taken care of.

Lining up the Nominating Convention in Plenty of Time. Appointing the nominating committee for next year's officers will probably not be the responsibility of the convention chairman,

but seeing that the slate of nominees is ready for presentation at the convention probably will be; hence, it might be well to consider it here. Certainly, it would come within the province of the convention chairman to suggest that this matter be taken care of well in advance, along with other convention details. It is wise to have an early start on preparing the slate of proposed officers to be consulted thus giving them time for sober reflection on whether or not they can accept the nomination. All too frequently, the nominating committee "buttonholes" some likely candidate very shortly before the slate of nominees is to be presented and high-pressures him into allowing his name to be submitted to the group. It has been known to happen, in fact, that a nominee's name is placed on the slate without his having been consulted. If there are reasons why he cannot accept the nomination, an embarrassing situation arises for all concerned.

Getting to the Convention Before the Convention Proper Opens. The convention chairman, together with the other members of the board and/or the officers of the group, arrives in the convention city and hotel ahead of the opening of the convention proper. Usually a meeting is held the night before for taking care of all last-minute changes and details that may have arisen. Last-minute checkups are made on all the items on the convention chairman's master sheet or list, and consultations with the local chairman or local committee are held. Any last-minute responsibilities are clearly delegated.

FOLLOW-UP DUTIES

Evaluation of the Convention. A common practice at most conventions today is to have evaluation sheets for those attending to fill out. A definitely structured questionnaire may tend to "color" or "slant" the opinions more than an unstructured one, but it has the advantage of getting some definite answers to specific questions. Probably the best instrument would be one composed of both structured and unstructured sections. Some of the best evaluation comes from listening to comments of the conventioners as they leave meetings, attend the exhibits, and sit at the luncheons and banquets. As a football coach has "spotters" scouting a game, so a convention chairman needs to have "spotters"

checking up on the reactions of the members attending the convention

Thanking the Exhibitors. Only a convention chairman or the business manager of a convention can truly know how deeply indebted the group is to the fine exhibitors who are the financial backbone of the convention. True, the exhibiting companies are there because the convention group represents "markets" to them, but their services are far and above "the call of duty" in putting in long hours, in bringing in the newest and latest equipment and teaching materials which they have available, and in providing "for free" personnel for many of the programs. Perhaps in no other educational field is the liaison and teamwork between teachers and bookmen so fine and so closely knit as it is in the field of business education. Perhaps in no other area of education, too, are the bookmen such fine educators first, and salesmen second. If you are in charge of a convention, see that your bookmen get the consideration and thanks they deserve. Finest thanks of all, of course, is to allow ample time in scheduling the meetings for the convention-goers to really "take in" the exhibits. See that ample time is scheduled for exhibit visiting.

Writing a Brief Handbook for the Next Chairman. Probably the most valuable service a convention chairman could do for the organization at large would be to write a simple outline of procedures and suggestions for the next chairman to use as a guide. Actually, if he kept a careful log of what took place as he went along—and for his own benefit, this has been almost a "must"—it should not take more than an evening of his time to put it all into presentable form for the person falling heir to the job of organizing the next convention. Such a handbook might contain these materials or sections:

1. Time chart of when things should be done, including agendas of the various meetings
2. Questions to be considered when making arrangements with the hotel
3. Financial "picture" of the last convention, including sources of income and expenditures
4. Program of last convention, together with comments on especially good sections and also on the weak ones

5. Possible sources of speakers
6. Biggest headaches and worries
7. Summary of the evaluation sheets of the past convention

With the exception of the final financial statement, the summary of the evaluation sheets, and the list of biggest headaches, all material is ready for the handbook before the chairman sits down to organize it. If each succeeding chairman adds to or revises the handbook, the organization will soon have a tool that will make the job of convention chairman a far easier job—and probably one done much more effectively.

If and when you become that convention chairman, don't consider your duties discharged until you have assembled that handbook. It need not be elaborate. In fact, the simpler, the better, as long as it contains salient guideposts to enable the next chairman to do an effective job, aided by the know-how you have gained and skillfully charted around the mistakes you have made.

SECTION 4



YOUR PROFESSIONAL WRITING

YOUR ATTITUDE

The minute professional writing is mentioned, you involuntarily are on the defensive "Why?" "What?" "How?" "For Whom?" "When?" (particularly "When?") you mutter along with many other things. The mention of professional writing starts stirring up "sleeping dogs," doesn't it? It drags right out into the open a little matter you have been more or less playing ostrich with, for the chances are, if you have not been doing any professional writing, that you have been caught up in a sort of "cold war" with yourself—one in which your conscience and your ambition have been waiting it out against your perfectly natural human tendencies of procrastination and rationalization of "why not" do it.

You can marshal many reasons for not doing professional writing—at least mentally. Try putting them down on paper to see what they look like in cold print. See if they are valid ones. "O. K.," you say, and you do. Your list looks like this:

ARGUMENTS AGAINST DOING SOME PROFESSIONAL WRITING

Too much of the same sort of thing is appearing
Too much of a mediocre quality is being written and published
Too much appears that adds nothing new
Too much is written that is filled with generalities and clichés
Everybody has read all that you would have to say anyway
In fact, nobody wants to publish anything except something written by the big names in business education
Besides, writing doesn't come easy to you

Now give that list careful scrutiny. Be objective about it. Be absolutely honest. Aren't those really rather weak arguments? Refusing to write for reasons such as those is in the same category of fallacious reasoning as that of the person who refuses to go to church because he knows some hypocrites who go. Actually every one of those so-called reasons is just an excuse to be professionally lazy.

Examine those excuses a little more closely. Of course there is much of the same thing appearing. It happens in good periodicals, in newspapers, in informative service bureaus, in TV and radio, and in advertising. The public is bombarded in every field with repetitions of the same sort of things. Sometimes such bombardment is the way you know you are on the right track concerning something or other. Something is to be gained from this consensus of opinion. You can find examples by the dozen. Power steering is coming into not one, but into many makes of automobiles; copper-bottomed pans in cookware now bear several different trade names; and raised typing tables and letters left on the keyboards are the order of the day in most typing classrooms. Such innovations as these become common occurrences largely because "so much of the same thing appeared" concerning all of them. Excuse Number One doesn't stand up very well.

Now examine your second reason for not writing. "There is too much of a mediocre quality appearing." Admitted; and it is too bad about the mediocrity. There is certainly a need for many more high caliber contributions; but mediocre writing is usually preferable to no writing. Remember the old German proverb about "the best always being the enemy of the good"? Many teachers dream of perfection, of big projects, and neglect turning in at least an average performance on some of the crying-to-be-done jobs lying all around. Because they are incapable of turning in a performance on the "best" level, they turn in no performance at all. They are like the sweet little old maid in the familiar limerick

She led a blameless life below
Death held for her no terrors;
And so St. Peter wrote her score,
"No runs, no hits, no errors!"

Many a 'best' performer, whether it be in ice skating, teaching, or professional writing, has climbed into the best class via the "good-level" route. Don't hide behind that mediocre ruse any longer. It's too transparent to be much protection.

Besides, you may be one of the very ones whose writing may help to raise the level of writing since you are aware of the fact that much of the writing is so mediocre. That sentence is meant very sincerely. If more teachers would take stock of what constitutes mediocrity in their writings, their writings would just naturally up grade themselves a notch or two. Educators really are to blame for much poor writing. For instance, why do professors insist upon sounding so professorial, especially in print? Why don't they point up their language, streamline it, speak in direct, everyday terms? Are they afraid that they won't sound learned? Are they so bound by traditional forms and language that they are afraid to use the clear, concise prose used by newspapers and advertisers in reaching the average citizen? You be one of those who writes simply and to the point.

Now look at that. Too much is written that adds nothing new" criticism. You need a new viewpoint there. Then you will see the "why" of this apparently continuous flood of the same sort of thing. Remember that reference to the copper-bottomed pans a moment ago. Thousands of women today who are using copper-bottomed cookware failed to see the first "Revereware" displays or demonstrations or advertisements. If those displays and advertisements had been the only ones, many women today would not even know about copper-bottomed cookware, let alone be using it, but over and over those displays and advertisements and demonstrations were used, until many women saw them. Furthermore, some other companies soon entered the market with similar advertising and pans for those who wanted adaptations in utensils or prices.

It is the same in business education—in typewriting, in shorthand, bookkeeping, and general business. Close your eyes for a moment and imagine that you see all the new business education teachers—the very-first-year ones passing before you. How many of them will have read that article you read two years ago on "How to grade typing papers in less time" that has been such a boon to you? Immediately you answer, "Probably, none." Then

how are all those teachers going to be as smart as you when it comes to grading papers? Almost immediately you answer, "Somebody had better write an article similar to the one I read so they can read it." You are so right! And you understand a little better why there is a very good reason that so much of the same sort of thing almost needs to appear. Think a moment. You have made several adaptations from time to time in that original grading plan. These adaptations work fine for you. Maybe they would work for someone else; perhaps you should be the one to write this new article. Think it over a little. You could give full credit to the original idea and author and then take off on your own, showing how and why your "tailored to your particular needs" version works for you.

That last sentence brings you to another reason why so much writing remains in the mediocre class. The writers deal in generalities instead of specifics. If you will write about particular techniques, situations, activities, problems, and ideas, the generalities and the mediocrity will disappear. This is not to be interpreted that "You fail to see the forest for the trees." Indeed not. But it does mean that you tell about one particular tree at a time, if you want to write something meaningful and helpful. Chances are, too, that you will be so busy writing about your particular pet device, help, or idea exactly the way you feel about it that you will have escaped the clichés as well as the generalities.

That brings you down to the last two of those "arguments" against writing; namely, "Nobody wants to publish anything except something written by the big names in business education" and "Besides, writing doesn't come easy to you." The answer to the first of those is "Nonsense—it just isn't so." To prove it to yourself, take the last two issues of any three of your business-education periodicals and glance at the names of the contributing authors. How many of them are "big names" in business education? Certainly not the majority. Frequently, you never even heard of some of them. Frequently, too, you recognize the name of a quiet, summer-school contemporary. There are far more "little" and new names than you realized, aren't there? Why not add yours to that list? Editors are literally crying for ideas from new writers, especially from the people out in the classrooms, for classrooms represent the scene of action insofar as business education and secret-

tional training are concerned Who makes a better first-hand reporter than you, a classroom teacher, then?

To the second of those last two arguments the answer is, "You have loads of company Practically everybody is in the same boat " Make no mistake about it Writing does not come easy to many individuals In fact, the author has never heard an individual say that writing came easy to him Quite the contrary, some of the most fluent (seemingly) writers admit that the actual writing is a laborious, tedious, irksome task They hate the actual writing—but the compulsion to get something expressed is great enough that they keep pegging away at the drudgery of getting the something down in black and white

ARGUMENTS FOR DOING PROFESSIONAL WRITING

Having talked yourself right out of a platform of arguments against doing professional writing, you need to shore yourself up with a firm platform of reasons for writing professional material Here are four sound ones

- 1 Professional writing is the mark of the professional teacher
- 2 Professional writing is a real service on the part of the teacher
- 3 Professional writing serves as a stimulus to better teaching, wider experimentation, and more critical thinking
- 4 Professional writing adds to the teacher's professional prestige

Professional Writing Is the Mark of the Professional Teacher. "Why?" you ask For two excellent reasons, among others First, professional writing (that is, writing for publication) implies that the teacher has something of worth to contribute Any teacher worth his salt has certainly developed something, experimented in some area, found a classroom technique that did or didn't work, devised a grading shortcut, tried a different approach, had a successful or unsuccessful program in something or other Second, the professional teacher realizes that he has something of worth to contribute and that he should contribute it to help others attain similar successes or avoid similar failures That brings you right up to the second argument

Professional Writing Performs a Real Service. Remember what was said a few pages back about all the new teachers coming into the profession each year? You can't take too seriously that state-

ment that they haven't read all those articles which you have been reading for the past several years. They represent what the businessman would call a new market. The new market needs to be supplied. Furthermore, there is a second service that you perform with your writing. You stimulate others into thinking and writing and trying new adaptations of what you have written about. Someone may disagree with you quite heatedly. Good. Perhaps he will be stimulated into a re-examination of his own practices and of yours. He may even get around to writing an article about the points of variance. Fine again. Or, if someone else concurs with you, he may be stimulated into working a bit harder in that particular facet of his teaching. In an atomic, jet-propelled age, it seems rather incongruous to bring up the time-honored simile about the ripple caused by the pebble cast into the pond, but that particular simile fits the case in point. You can never know just how many ripples your professional writings may set into motion, or how far-reaching they will be. Make no mistake about it, professional writing performs a genuine and needed service.

Professional Writing Serves as a Stimulus for Better Teaching, Wider Experimentation, and More Critical Thinking. You just naturally try out more things, teach a bit better, think a bit more critically when you become writing conscious. "If this works," you say to yourself as you try out a new device or idea, "it might help some beginning teacher." As a result, you find yourself putting just a bit *more* into making it work.

The same sort of thinking begins to upgrade your indifferent, weak performances and practices in the classroom as well. "Why was today's lesson such a lackluster, lackadaisical affair?" you ask yourself. "Why were my students such lumps today, anyway? If I could figure out why, I might be able to avoid a repeat performance—and to help somebody else avoid a similar one—if I wrote it up." You start ferreting out the possible reasons, discarding those that obviously don't apply and running down the most probable ones. These bear investigation on your part. You find out why that lesson failed to spark, and you do something about tomorrow's work in the light of your findings. And as a real service to your fellow teachers, you write up the incident.

Right here and now it is only fair to warn you that "Gone are the days" when you could be content with shrugging off a bad or indifferent lesson once you get properly bitten by the professional-writing bug. In final essence, this is the biggest benefit that your professional writing brings to you—it stimulates you to greater and better efforts in every phase of your teaching. You grow because of your professional writing.

Professional Writing Adds to Your Professional Prestige. Anything that adds to your professional growth as a teacher and educator will eventually add to your professional stature and prestige. But nothing adds to the latter so quickly and so obviously as professional writing. For again, professional writing should connote that you not only have something of worth to contribute but that you are interested enough to take the time and trouble to get it into print. Furthermore, the fact that you do get into print carries a third implication that editors and publishers consider what you have to say sufficiently sound to warrant publishing.

At college level particularly, administrators look for evidences of professional writing among the credentials of job applicants. They are not often too favorably impressed with an individual who has no published professional contributions. Professional writing is frequently looked upon as one of the prime criteria for promotion in certain colleges and universities, with classroom performance being given secondary consideration. Theoretically, the practice is sound. Superior classroom performance alone is not sufficient evidence of growth for promotion to high levels of academic standing. Superior classroom performance is to be taken for granted. There must be plus-quality performance for advancement. "Productivity" (professional writing and research) is one of these plus qualities. Unfortunately, too often, the teaching staff goaded to extreme efforts in productivity, lessen their efforts in the classroom in their zeal to produce enough publications to earn promotion. Irrespective of such inherent dangers, professional writing is almost a "must" at the collegiate level of teaching.

At the high school level, the pressure may not be so great; but the administrator does not live who is not proud of having a writer or two among his staff. Invariably he singles out their accomplishments for recognition when accrediting committees come about.

Unfortunately for the high school teacher who is sufficiently professional to write, all too seldom do salary schedules take into account these professional contributions.

WHAT DO YOU WRITE ABOUT?

You gave a thumbnail answer to this a few moments ago when you were deciding to write about specific and particular things, about things that go on within your own classroom and in your own mind, and things about which you want to know more. Suppose you examine some of the possibilities within these limits.

Write about Devices, Aids, and Projects that Have Worked Successfully. There is always something that you are thoroughly sold on, either over a long period of time or because of a lightning-sure, first-trial success. Whether it is a motivation device, a grading shortcut, a simple but effective visual aid, a new film, a guidance technique you stumbled onto—anything that worked that someone else might be interested in trying is good grist for the periodicals.

Raise a Question Concerning an Established Practice, Philosophy, Method, or Piece of Equipment. Don't just be a fault-finder; but if you really have a question concerning a practice, write it up in a brief article, defining your doubts or objections; tell why you have them, give your constructive suggestions for change if you have some; and ask for the opinions of others to be expressed concerning the point raised.

Report Any Research or Researchful Projects You May Have Done that Have Implications for Business Education. Research projects do not have to be of the caliber of a doctoral dissertation, or even a master's report or thesis, to have worth and merit. Some investigation that alert teachers are always doing has been termed by Dr. Jessie Graham as "Researchful Teaching." This is the sort of experimentation that teachers do without having all the controlled conditions set up that would have to obtain to make a research study valid. For example, a research study concerning teaching shorthand by two different methods would undoubtedly need to have as nearly equated groups as possible. The number of

stems from two commendable human qualities—that of not wanting to dwell on failure—the desire to chalk it up and forget it—and the equally commendable desire to accentuate the positive; besides, nobody wants to appear stupid in public. However, much can be learned from mistakes. (General Douglas MacArthur is credited with saying that he remembered every mistake he ever made on tests at West Point.)

Business educators can certainly learn from their mistakes. For example, why did a lesson fail? Was it because it was not geared to what the students already knew? not tied in with their needs? not adequately prepared? Were there too few visual aids? insufficient resource materials? Was the teacher not properly qualified for that particular project? Was it the wrong time of year? too nearly like something else? too close on the heels of a community misfortune of some kind? Were the students worn out by some previous activity? too keyed up over a prospective happening? All or any combination of these reasons might be the “fly in the ointment.” A little analytic thinking will usually bring out the underlying cause or causes. Save somebody else from making the same sort of mistake; write up the incident.

Important “Plus” Information That May Be Helpful to Somebody Else. For example, machines of all sorts fascinate you. Particularly all kinds and types of office equipment, big and little, complicated and simple. You find out all sorts of things about all sorts of machines that might come under the heading of automation. What’s more, you with your mechanical and scientific bent, actually understand them. Did it ever occur to you that there are hundreds of teachers who have not had the opportunity you have had to delve into this, or the mechanical and scientific ability and background that are yours? Don’t you realize that they would literally eat up an article or two in which you told them in oversimplified language what some of these brain machines do and the principles of how they do it? For example, to many people, it is almost unfathomable that a machine can multiply six digits in 2000th of a second. Now if you could give them an oversimplified inkling of how this goes on, you would have contributed to their understanding of the electronic machines and to their feeling of being “in the know.”

students in the class would also be equated, hour of the day at which instruction was given would be given consideration, and so on. But suppose you are a "researchful" teacher who gets two sections of shorthand each term, one invariably at eight o'clock and one at eleven. Without even equating the groups, you can try out half a dozen different teaching techniques over a period of a few terms, and usually you will come up with some rather strong hunches about the relative success of some practice or procedure. For example (and merely "for example"), you decide to have the members of one group write their homework twice, while the others merely read theirs twice. (You have no valid check on whether or not they do read it twice, of course.) At the end of the term, you compare results of the two groups. Next term, you reverse the procedure according to hours, and again compare results. You try it a third time, and by now, you probably have a rather firm idea of which way works best for you and your students. You would like to know what somebody else thinks or has found out along the same line—so you write up your "observations," unscientific though they may be, and send them to a publisher. Editors are always on the lookout for actual classroom practices, so in all probability your little "researchful bit of teaching" gets into print.

Actual research, even on a small scale, is bona fide material for professional writing, provided it has merit or bearing that might be of interest to others. Suppose you teach in a rural community in a small high school that offers two years of shorthand. You make a survey of all your shorthand graduates for the past five years and find only five or six of them ever using shorthand. In the light of that fact, you advocate that your school omit shorthand from the curriculum. An article, "Why I Advocate Dropping Shorthand from Possum Center High School" might be read with a great deal of interest by a teacher over at Square Corners who has had a sneaking suspicion all along that Square Corners ought to drop shorthand, too. (It will certainly make a nice substantiating bit for her to show to her administrator when she makes the suggestion of curriculum change to him.)

Own Up to Some Things that Didn't Work? All too often nobody writes up the things that didn't work. That failure probably

Air Your Special Interest. Most individuals have hobbies or areas of special interest within their work like Fred Winger and his tachistoscope in typing, Irol Whitmore Balsley and business letter forms, Harold H. Green and dictation rates, Gladys Peck and FBLA. You begin to identify people by their specialties. Write about your own particular interest. Soon you will begin to be identified with it and to learn of others who share your interest.

Share Your Ideas Through Writing. Share ideas concerning your successful club programs, effective public-relations practices, bulletin-board displays, new life for the school paper, money-making idea, and curriculum-enriching materials. As a reporter develops a "nose for news," so should the business teacher develop a "right or ripe for writing about" sense concerning all the many facets of his school and professional life. Soon it becomes not what to write about, but when can I do all the writing I need and want to do?

WHEN DO YOU WRITE?

"When do you write?" is a good question and a fair one. The best answer is "Now!" Definitely not "As soon as possible" or "When I finish this," or "When I have time for it." Those times never come.

"But I really don't have time to write," you say. No, you really don't. Few people do. But you make time for writing. Perhaps you have determined to sandwich in twenty minutes a day for professional writing. Do you know what will probably happen if you do just that and stick to your resolve? The odds are heavily in your favor that you will become a very prolific writer. Twenty minutes a day—every single day including Saturdays, Sundays, and holidays—would produce much writing.

"I can't write in twenty-minute snatches," you say. But you can learn to, with a little practice. You don't wait around for the mood to strike you. It just doesn't for most people. But you keep doggedly at it. Some days you accomplish much more than you do on others. But you do that twenty-minute stint. And you save everything you write until the final draft of some copy is in.

HOW DO YOU WRITE?

There are two types of writing, of course, that every professional person is familiar with—the formal and the informal. The formal you will reserve for your research contributions. You will, perhaps, use the informal style for the reporting of successful classroom devices, bulletin boards that went over, and “What Our Club Did during AEW.” The informal style will take care of the greater part of your writing.

Write As You Talk. Don’t get involved in the mechanics of trying to write about something. Sit down at your typewriter and talk about your idea. Just imagine you are in a “shop talk” session with some of your favorite business education cronies over a cup of coffee and start talking. Or visualize a particular person who represents the sort of individual you are trying to reach. If you are writing for beginning teachers, imagine you are talking to your last student teacher. Write just the way you would tell it to him. It is as easy as that. First of all, you do these things:

- 1 Jot down your topic or central idea
- 2 Jot down the ideas or facts you’ve discovered about this central idea or procedure
- 3 Jot down the opening sentence if a good one flashes through your mind—or the ending if that “comes” to you while you are marshaling your ideas. (That’s not unheard of. Margaret Mitchell wrote the last chapter of *Gone With the Wind* first, remember?)
- 4 Don’t be afraid to use plenty of paper—one idea to a sheet even. Paper is cheap compared to ideas—get every single thought down, every particularly descriptive phrase.
- 5 Arrange your ideas in an effective sequence, by juggling your pieces of paper, rewriting some of them, subordinating those that at first seemed like main ideas to others if they now appear to be subordinate to them.
- 6 Build a skeleton outline of each part.
- 7 For some people the skeleton outline is enough. For others the skeleton needs to be developed into topical sentences. You will have to be the judge. Partially it depends on the nature of your material and on how easily you fall into “the write as you talk” technique.
- 8 Write up each part quickly. This is very important. Don’t stop to

polish or bother about style at this point Get your ideas down Don't hunt for a specific word at this point Leave a blank space even if the word escapes you or repeat an overworked one—just as long as you get the idea down quickly Getting your ideas down is the hardest part of the job Frequently an individual cannot express his idea clearly, because the idea is not clearly conceived The words will come when the idea is clearly discerned in the mind of the writer

- 9 Now rewrite and polish Put the article in the format of the periodical to which you intend to send it Some editors even like you to approximate the column width with your line length That may mean that you write on a narrow forty eight or thirty six space line You set the material up in double space right down the center of the page Compare the number of columnar lines you have with the number in an average article in the periodical you have selected as your target Editors love to get articles "tailored" to their particular length needs
- 10 Don't be afraid to send it off to the editor with a brief letter stating what you attempted to do in the article and for whom you think it might hold interest This latter point is very important

It Works Out Like This Here is how you might develop a very simple article that might be helpful to someone else

Suppose you have had difficulty getting your students to develop the ability to read shorthand notes unless the notes are almost perfectly written They can read from plates but they cannot read from their own or their neighbors notes very well You know that it is important that everyone strive to write good notes, but you are also a firm believer that the ability to read distorted notes is a skill equally as important as the ability to write almost perfect notes You work at developing this ability in your students until they can "read almost anything" as one student puts it You are proud of them and they are proud of themselves It was really so simply achieved—this ability to read distorted and poor notes The little effective tricks or devices you used might help someone else help his students develop this ability It has the makings of a short article on "Ways to Get Your Students to Read What They Get Down in Shorthand" You jot down the title

Immediately an opening sentence pops into your head

"I've got something down for every word you dictated" says Mary, "but I can't read it" ("And where have I heard that one before," says the shorthand teacher to herself)

Since every shorthand teacher in the land has heard "that one before" too, such an opening would surely be an attention getter. You put your beginning sentences aside and jot down these topics

Introduction Reasons why students have trouble reading shorthand outlines other than "plate" outlines

- 1 Not enough practice on reading from notes
- 2 Lack of confidence
- 3 Failure to exhaust the possibilities"
- 4 Not enough spelling in shorthand
- 5 Limited vocabulary
- 6 Failure to note "patterns of distortions" and to look for "What do I do under stress?"
- 7 Carelessness on the little everyday words and brief forms

Body of Article List the devices that you have found successful in cutting across several of these areas and which increase ability to read shorthand

- 1 Simply more reading from "cold notes in class
- 2 Exchange of notes with neighbors in class
 - a Reading from such notes written at controlled speeds
 - b Reading from neighbor's notes written at 'pushed speeds'
- 3 Board writing by selected students
 - a Students come prepared to write in shorthand on the board jokes, riddles, brief news items, or items concerning the class members
 - b Students at seats, copy the notes and then transcribe them—or perhaps they transcribe them directly from the board
- 4 A "Two inch Square" test From columns of the student's homework, tear a two-inch square from one column. Mount this square on a half sheet of paper. Save until quite cold—a couple of weeks will do. Be sure to write each student's name at the top of his particular sheet. Then one fine day return the papers to each student and ask him to transcribe directly below the square exactly what his notes say—even though the notes may begin in the middle of a sentence and end in the middle of one. Do your students ever groan! But do they learn to read their notes after a few of these "square tests"? Give a bonus for anybody who can transcribe somebody else's after that person has given up on his own

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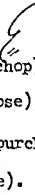
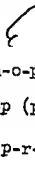







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



- 5 *Fruitbasket shuffle of homework* Have a week's homework handed in all at one time. Then shuffle the pages into as many piles as you have students, with each pile containing some of each student's work. Hand out a mixed package to the students, and let each take his package home. You have no way to check on this, but the novelty of trying to read something from every person's work stimulates considerable reading from notes. Furthermore, they love to see who has the easiest notes to read! Those students who earnestly want to improve their ability to read notes will soon find that these weekly packets are an invaluable aid in helping them learn to read "almost anything."
- 6 *Play "What's My Motion?"* (This is an excellent device to get students into seeing the similarities and in "exhausting the possibilities" and it is simple and fun to do.) To lead students to see that many shorthand characters use essentially the same motion as others, only in varying proportions, or in variations of straight and curved stroke combinations, you invented this "What's My Motion" game. It goes like this:

Somebody goes to the front of the room and writes through the motions for 'j o b' about an inch in front of the board. Individuals call out the motions they see. 'J o b' says somebody, so the writer writes on the board "job." Then he goes through a very similar motion b o b. 'Bob' says another and the writer puts bob beside job. He tries another one, and so on until a whole array of similar motions have been put on the board—you get a list like this perhaps:


 j-o-b (job); 
 b-o-b (Bob); 
 b-o-s (boss);

 chay-o-p (chop); 
 ish-o-p (shop);

 p-r-p (purpose); 
 p-o-p (pop);

 p-r-chay (purchase); 
 p-r-b (probable);

 p-o-s (pause).

Such a device will soon get students to see that any of those outlines might be similar looking if any one of the strokes was distorted at high speed or through carelessness at a controlled speed. But if the motion starts *down*, the outline isn't going to be something starting with a *k* or *g* or *m* or *n*—or any of the forward strokes.

You can play the same thing with similar forward motions such as:

m-a-k (make);  n-a-k (knack);
 t-a-k (take);  n-e-k (neck);
 gay-a-ith (gather);  k-a-t (cat);
 t-e-ith (teeth);  ith-e-k (thick);
 m-e-dem (medium).

- The possibilities are endless.
7. *Analyze "Patterns of Distortion."* Have each student analyze a half column of his "written-under-pressure" notes to see if he can see similarities of distortion in what he does under pressure. Invariably there are such patterns. The person who is aware of them is well on the way to correcting them and almost certain to recognize them when they continue to appear from time to time. Let students exchange with neighbors and have the neighbor try to spot his seatmate's patterns of distortion. The old theory of "Two heads are better than one" works well here; also, the "neighbor" will probably read the distortions less easily and thus help spot them. Another reason for having this exchange is that each student hunts harder when he is trying to "spot the same thing" his neighbor spotted. Let them compare and talk about each other's notes.
 8. *"What's My Line?"* Only this time it is shorthand, not occupation, that the neighbor is asked to decipher. Whenever a student is reading back in class and comes to one of his "I've got it down, but I can't read it" places, have him turn quickly to his neighbor to see if he can decipher it for him. Very frequently the neighbor can, with the comment, "I can read his notes better than my own."

Conclusion. A brief summing up of the probable outcomes.

1. Increase in ability to read shorthand outlines, the primary objective for using the various devices.
2. Greatly stimulated interest in working at this ability "on their own"—a practice that usually produces even more skill than the time devoted to such practices and devices brought about.
3. Increased enthusiasm for shorthand and shorthand class, because these things are fun to do and because the increased skill they bring is an added spur to still further shorthand accomplishment.

There—the hard work is over! All you have to do now is go back, refine your outline here and there, and write up each part a bit smoother and fuller. Remember—write as you talk. And don't bother about polishing until you get it written the first time.

Once you have it written, go back and polish and trim. Then send it off. Any editor in business education will be delighted to publish an article built around such actual classroom procedures as those. And you do dozens of things like that every week of the world in your teaching, now don't you? You have dozens of things to write about.

FOR WHOM DO YOU WRITE?

You answered this a little while ago, but check on it once more to be certain that you don't forget. You write for someone who might be just starting out in teaching and who might gain some little bit of know how or encouragement from your experience, or for someone who might be getting discouraged and who might gain a lift from knowing that he isn't alone with his teaching problem, for anyone who somehow, somewhere, might gain something—even a small bit of pleasure, even a chuckle, or a sigh of commiseration from reading your article.

You are going to remember that even though everything you have to say may have been said before, there is probably some new reader who hasn't heard it before, or who didn't see it in quite the same light that you did. You may give him a new slant on it.

You are going to recognize that, as a professional teacher, you need to contribute your share of writing for these people.

You are going to realize too that professional writing is a fine way of sharing problems, philosophy, projects, professional know how and perspective.

And finally, professional writing is a fine way to grow professionally—in insight and discernment, in the ability to know what you think, and in the ability to express such knowledge and insight.

As a professional teacher, you are going to assume a fair share of the professional writing that is being done—even if you have to grow a bit to do it. And you will!

SECTION 5



YOUR PROFESSIONAL MEMBERSHIPS

THE MARK OF A PROFESSIONAL TEACHER

One of the marks of a professional teacher is to belong to professional organizations. You are a professional teacher, therefore you belong. But you don't just take somebody else's word for it. You think the situation through carefully and come up with your own answers. You ask questions. "Why belong?" "How do I go about belonging?" "To what do I belong?" "When do I belong?" "What do I get out of belonging?" More significantly, "What do I add by belonging?" "Can I afford to belong?" You come up with answers like these:

Why Belong to Your Professional Organizations? There are many reasons for belonging to professional organizations. After thinking it through, you decide that these are your reasons for belonging.

REASONS FOR BELONGING

1. You recognize that it is the mark of a professional teacher. (No getting around that one—a professional teacher is expected to belong.)
2. You realize that there is need for concerted action upon professional problems.
3. You believe that business education is a distinguished profession, and it is a singular honor to belong to its professional organizations.
4. You sense that you have responsibilities to that profession, which can be partially discharged best through the channels of its organizations.
5. You feel that there is strength in unity—that a strong professional organization carries weight.

6. You know that selfishly you can benefit from such membership
7. You recognize that you have something of worth to contribute to such organizations and that it is your duty to contribute your share
8. You think that belonging to professional organizations is frequently an avenue for making your contributions to business education of far more widespread help and influence than they could be if you acted solely on your own
9. You believe that membership in professional organizations is one of the best mediums for helping you grow professionally
10. You recognize that professional memberships keep you "abreast of the times" professionally speaking
11. You get inspiration, enthusiasm, fine fellowship, and fun out of belonging
12. You feel that you cannot get along without the publications to which memberships entitle you

When Do You Belong? The answer is easy. The sooner, the better. Right now—at the first opportunity. Many state and local business education organizations open their doors to, and welcome, student business teachers as members. If you are a student business teacher, you make inquiries about such opportunities and join at the very first chance. Don't wait to be invited, if needs be, take the initiative. If your particular state organization seems slow about getting around to student memberships, speak to some member about the possibility of student memberships at possibly reduced fees for the student until he is a full fledged teacher.

If you are a beginning teacher, see to it that you become a member of your business-education organizations immediately, if you haven't joined as a student teacher. Don't let one year of teaching go by without your having joined up professionally.

To What Do You Belong? You go the whole way when it comes to belonging. You join your local business-education group if there is one. (And if there isn't one and you sense a need for one, why don't you be the person to get it started?)

The UBEA. If you are connected in any way with public education, or if you believe that the philosophy and objectives of the public schools are in line with your objectives and philosophy, you join the United Business Education Association, which is an

affiliated group of the National Education Association. Its publication, the *UBEA Forum*, is one of the "musts" on your professional reading list. The best way to get it is to belong. Membership is \$3.50 and includes the price of the *Forum*. For \$7.50, you can take out a "professional membership" in UBEA and receive four National Business Education *Quarterlies* and other professional helps as well. You join your own regional groups among those affiliated with UBEA; such as, the Eastern Business Teachers Association (EBTA), representing the northeastern states; the Southern Business Education Association (SBEA), representing the southern states; Mountain Plains Business Education Association (MPBEA), representing the mountain-plains region; and the Western Business Education Association (WBEA), representing the Pacific Coast region. Membership in a regional organization entitles you to attend the national and the regional conventions of your own group and those of other groups; and your regional membership dues *are* your UBEA dues or *vice versa*.

NBTA. A pioneer organization, originating in the Midwest, but far flung in membership and influence, is the National Business Education Association (NBTA). Many business teachers belong to both UBEA and NBTA. Membership in NBTA entitles you to attend the NBTA convention each year and gives you the *American Business Education Yearbook* (costing \$3.50 otherwise) and four quarterly copies of the *American Business Education Quarterly*. Membership dues in NBTA are only \$3.50 a year. The yearbook alone is equal in dollars-and-cents value to the membership fee. You will want both the *Yearbook* and the *Quarterlies* for your professional library.

The Catholic Business Education Association. If you teach in parochial or Catholic schools of any kind, you will undoubtedly want to belong to your organization with its objectives geared to your particular needs. For further information regarding this Association, write directly to the headquarters of the National Catholic Education Association, 1785 Massachusetts Avenue, N.W., Washington 6, D.C.

Private Business Schools Association. If you teach in a private business school, your administrator undoubtedly belongs to the Private Business Schools Association. Let him know that you are

interested in receiving all the help that you can from the organization and in contributing in any way that you can. He will welcome this mark of professionalism on your part.

What Do You Get Out of Belonging? All you need do is go back and reread your reasons for belonging, and you will have the answer. Although you receive in direct proportion to whatever you put into almost anything, this is one time when the scales are loaded on the receiving end. No matter how much you contribute in service, in attendance, in writing, in financial and moral support to your professional organizations, the values you receive are always far in excess of what you put in, in any and all respects. You get from your professional organizations prestige, a feeling of solidarity, professional growth, technical and professional know-how, the latest professional literature, a chance to make your individual worth count for more, the benefit of the thinking and work of the leaders in the profession, inspiration, fellowship, satisfaction, enjoyment, and fun. All these you get in tenfold measure to what you put in. Sometimes you wonder—so much for so little! Would you perhaps value it more if it cost you more, rather than take the benefits derived from your professional memberships as lightly and matter-of-factly as you do now?

Can You Afford to Belong? In the light of the foregoing, you know you can't afford *not* to belong—regardless of the cost. As a matter of fact, the cost is relatively little. Why, you get all your memberships for less than most union workers pay for dues in one particular organization or than most other professional people pay for dues in any one of their professional organizations. The office manager pays \$25 a year to belong to NOMA. (By the way, NOMA is an additional organization you probably should think about joining—get the administration to defray the membership fee on this one, perhaps.) The office manager pays about \$24 a year to subscribe to Dartnell's Letter Service, whereas you get much of your professional help right in the pages of those organization publications which come free with your memberships.

You budget in the costs of your professional organization as a part of your professional upkeep, just as you budget in plenty for cleaning, pressing, and shoe repairing as a part of your personal-appearance upkeep. Both are really professional expenses. You

can't afford to get seedy and run-down-at-the-heel mentally and professionally any more than you can afford to look that way personally. If belonging to your professional organization—all the way from local through national—calls for a revision of your budget, you make that revision cheerfully and thankfully. Compared to other professions, the cost is negligible. Besides—you can't afford not to belong—remember?

What Do You Add by Belonging? Some people add a lot more than others; but even just the joiners lend moral support, swell the sheer numbers a bit, and contribute in a small way to the financial support of the organizations. You aren't going to be just a joiner, however. Not if you really want to grow professionally and to get the most value possible out of your memberships. So you do these things.

1. You attend conferences and meetings regularly. You are one of the ones who can always be counted on "not to miss a convention."

2. You attend the meetings and sessions of the conference or convention once you get there. (Some members *go* to conventions, but they never go near a meeting while there. But you do!)

3. You contribute to the discussions whenever you have something of worth to add.

4. You listen as well as talk, and you keep an open and receptive mind to the other fellow's ideas.

5. You tell the moderator or the panelists that they did a fine job. Too few members take the time or trouble to bestow sincere compliments or praise upon those who have worked hard—sometimes for weeks and months in advance—to make some one half-hour session a worthwhile experience for the entire group. But you do!

6. You comply with all "blanket" requests which come through the mail from the organization from time to time such as, "The organization is making up a *case-study* book on thus and so. Will you please send in two examples from your own experience or from experiences you know about—". (You take an evening to work at this and send off the very best case studies you can prepare.)

7. You accept jobs and responsibilities when someone in a responsible position asks you to assume certain duties or to perform certain functions—and you follow through on them.

8. You make constructive suggestions from time to time if you see ways in which certain procedures could be improved.

9. You contribute articles from time to time to the various periodi-

cals sponsored by the organizations This is not easy, it implies that you feel you have something of worth to contribute, the ability to express it, the confidence and courage to put into writing" whatever it is that you are believing, promulgating, or trying out You have to be prepared to stand the attack of those who do not think as you do, along with receiving the plaudits of those who do—but at least you do think and aren't afraid to say what it is you think If your written contributions do no more than start others thinking, they have served some good purpose You have a professional duty to contribute

10 You set a fine example by your membership and participation in your professional organizations By your very presence and enthusiasm, you may be inspiring some other business teacher to "go thou and do likewise"

You think about that last point a little It may be a young, bewildered beginning teacher who begins to emulate you and your professional actions unconsciously, or it may be an older, for-the-moment discouraged-and disillusioned teacher who got that way from keeping his nose to the grindstone too steadily instead of taking time out for the wonderful "lift" he should have been getting from membership and participation in professional organizations Perhaps he decided that 'if it works for you, it may for me, too' Because of your professional interest and enthusiasm, he "comes along" to the next meeting (And then goes to the next and the next and the next under his own steam having gotten interested again!)

Far-fetched? *"How far that little candle throws his beams!"* Who can say? At any rate, you are going to be a bright and shining little candle when it comes to professional memberships and participation Your beam may go a long, long way. At least you know you are on the right track when you belong to your professional organizations For a professional teacher belongs!

SECTION 6



FINDING A WORK-EXPERIENCE JOB

First of all you decide whether or not you want a work-experience job. You weigh all the values to be found in work experience against all the other things you might do with the summer—work toward an advanced degree; teach summer school; catch up on your professional reading and writing; travel; devote more time to your family; do some research project on your own, or take advantage of some fellowship grant for research; rest and relax; or explore some entirely different teaching area. There are some summers when any one of these other possibilities may be the best thing for you to do; but if you decide that this coming summer is the one for you to get a work-experience job, there are several things you do.

VALUES TO BE GAINED FROM A WORK-EXPERIENCE JOB

You list the advantages that you should gain from a work-experience job. There are several good ones:

1. It provides extra cash.
2. It gives you first-hand knowledge of problems and conditions similar to those which your students face in employment.
3. It increases your knowledge and understanding of how business and industry operate.
4. It helps point up your rusty areas and helps you brush up on them.
5. It increases your confidence in yourself and your know-how as a business teacher.
6. It provides a change of pace from your usual teaching routine and problems.
7. It gives new perspective, horizons, and stimulation to your thinking and teaching.

There are overlappings in those values, of course, but each of those listed has sufficient merit on its own to warrant its inclusion on your list. Other things being equal, they provide sufficient basis for your decision to get a work-experience job.

Biggest Obstacles to Your Securing a Job. Your biggest obstacles will probably be three in number:

- 1 You are interested only in temporary employment
- 2 You may be lacking in experience—or your work experience is of not very recent date
- 3 You are not too enthusiastic about the salary you may be offered

The third one of these can certainly be ruled out in a hurry with a change of attitude on your part. Salary is important—but not the primary consideration in your case. The second should fall in line as soon as the third one is taken care of, but the first one may pose a real problem. One of the biggest arguments in your favor in connection with this first obstacle will probably lie in your ability to do several things well. For example, your teaching experience has helped you meet and deal with people, to work without supervision, to make and execute plans, to carry projects through to completion. Certainly it has taught you the value of being dependable, of not being a clockwatcher, and of knowing much about the fitness of things. It has also taught you the importance of details—and of knowing when details are of major or minor importance. All these qualities, particularly your ability to discern the important from the unimportant, and your mature judgment will help you do well the ordinary routine things of whatever job you get. They are no substitute for skill, but they are certainly a prize-winning complement of plus qualities that may help over-rule the disadvantage of your wanting only temporary work.

OBTAINING A WORK-EXPERIENCE JOB

You list the possible ways to get a work-experience job. Your list looks like this:

- 1 Get in on a work experience program at some university or college
- 2 Get a job in your home town or nearby community within driving distance

- 3 Get a job in the nearest big city
- 4 Get a job in an entirely new location
- 5 Study the Help Wanted ads in the newspaper of whatever location you choose
- 6 Go to the state employment bureau in the city you choose
- 7 Write the chamber of commerce for leads
- 8 Ask the local state employment bureau about transferring your tests and records to another office, if you plan to go far afield
- 9 Try a series of "shotgun" application letters
- 10 Contact an employment bureau that specializes in filling temporary employment positions
- 11 Contact friends and acquaintances who might know of openings
- 12 Use the shoe-leather route
- 13 Write to resort areas where you have made some former contacts
- 14 Don't be too choosy about salary
- 15 Evaluate your strong and weak points as a possible temporary employee

Getting in on a Work-Experience Program at a College or University. You find out about these in several ways (a) from talking with other teachers who have been in on such programs, (b) from studying the summer-directories in your business magazines, and (c) from writing letters to various department heads at some of these colleges

There are certain advantages in getting your work experience through one of these work-experience courses. In addition to getting a salary, you also have these advantages (1) You pick up graduate credit, (2) Your job or jobs are secured for you, (3) You have guidance and supervision throughout the summer, (4) You have the stimulation of meeting and exchanging ideas with other teachers engaged in the program, (5) You have a feeling of moral support and solidarity because you are a part with others within such a program, and (6) The work is much more likely to be in line with or 'keyed' to the work you teach than that of a job you may secure on your own. This last is a very important advantage.

The pattern of such courses is something like this. You enroll long in advance, so that the school can line up adequate and proper jobs for the enrollees. When summer school starts, you start working and collecting weekly pay checks. The university coordinator visits you weekly on the job. Two nights a week you

are enrolled in an evening seminar in which you and the other students in the work-study program share experiences and compare notes

You realize that early enrollment is an absolute necessity. No university can set up such a program of summer jobs at the last minute, also there is a limit to the number of individuals for whom jobs can be secured or the number that the co-ordinator can adequately supervise. Possibly such a group will be limited to twenty or thirty, therefore, if you want to enroll in a work-experience program, you need to get started on it early.

Getting a Job Near Home. There are advantages to getting a job near home (1) It will mean more money in your pocket than if you take a job away from home. The chances are that there will be fewer things to spend your money on. In a new place, there are always new things to see, new things to do, new things to eat, and new things to buy. Nor do you have any heavy financial outlay in travel expenses to and from the location. (2) This is a chance to gain greater knowledge of the business and industrial area into which many of your students go. After a summer of working in a plant or office in your own area, you will probably go back to your classroom loaded with ideas of what and what not to stress. (3) It is an opportunity to build better relationships with business and industry and to gain leads for future jobs for your students. An employer will probably be more inclined to take your graduates if you yourself have been a satisfactory employee of his.

You go about getting a job near home in exactly the same way you teach your boys and girls to do it—systematically, analytically. You plan a campaign, you exhaust the possibilities.

You start off, just as you tell them to do, with an analysis of your own job qualifications, both skill and personal. What can you do? Where would you fit in? Are your credentials in order? If not, get them that way.

Next, you examine the job opportunities in the selected area. They aren't likely to just pop out at you—though you may be that lucky. You do all the things you just wrote down on how to get a work-experience job that apply in the local situation. Read the Help-Wanted column in the paper of your town, or whatever

nearby town you are considering. Write some letters of inquiry. Better still, make some inquiries via that shoe-leather route.

If you have been working at your BIE Days, you should have numerous contacts and leads. Make a list of friends and business associates who might need someone with your particular qualifications during the summer months, or who might know of someone who does. Don't feel that you are imposing on them or using them unfairly. You aren't. If there is a job that needs to be done and no one is qualified to do it as well as you, you are helping them by accepting the position.

It is true that temporary jobs are hard to get—in some towns almost nonexistent; but sometimes, if you are very resourceful and plan your job-getting campaign with great care, you can convince some employer of the values that would accrue to him throughout the year if he hired you for the summer. Many of the students you train are his potential employees. You could surely give these students more meaningful training if you had firsthand experience of the working conditions and of the work for which you are fitting them.

If you are particularly enterprising and your community is small, you might get the local chamber of commerce or businessmen's club to sponsor such a program for you. Each employer who anticipates hiring some of your students for office positions hires you for a brief period during the summer, and you rotate from job to job every two or three weeks. It is certainly an idea worth thinking about.

Getting a Job Away from Home. There are advantages to getting a job away from home. (1) It gives you a change of scenery. There is no denying that it does give you an unmistakable lift just to see a different section of the country, or of the world. The small-town person gets a thrill out of the big city for a change. The Easterner may be amazed and delighted at the free and easy living of the Southwest. Midwesterners get a thrill out of seeing the ocean. (2) It serves as a "feeler" for a new location. Next to going to summer school within a new area in which you are interested, getting a summer job within an area is probably the best way to find out whether or not you would like to live in the region permanently. Also it is the next best way to secure contacts within

the region. You can do a little prospecting and make some side-trips, including interviews and looking around on your week ends and evenings off from your summer job. (3) It is a broadening experience. In spite of the way the phrase is overworked, it really is broadening to get a job in a new locality. You combine some advantages of travel with work.

Getting a job away from home is similar to getting one at home in many respects. You try all the tricks of the trade that you used at home that apply in securing jobs at a distance, and you employ a few more of those techniques you listed under 'How to Get a Work-Experience Job.'

You consult the nearest state employment bureau to see if they can't 'process' you at this end and transfer your credentials to the office within the area where you want to work. Usually this can be done without much trouble.

You send 'shotgun' letters. Select a group of chambers of commerce or a group of firms within the area (or both) and send out these "feeler" letters.

Distant branch offices of firms with home offices or other branches within your community are likely prospects. Make contact with the local personnel office, letting them know of your desire to work in, say, the Tacoma branch, and why. You will be surprised, perhaps, at how this technique works.

Subscribe to a daily paper of the city to which you want to go. Study the Help Wanted columns. If jobs seem very scarce, perhaps you had better try another city this year.

Study the survey of salaries being paid to secretarial, stenographic, and typing help that NOME puts out and that is usually published in your *Business Education World*—or secure it from your nearest NOME chapter. A look at it will not only tell you which cities are paying the higher salaries for such help, but it should give you a rather clear indication of where help is in demand. Higher salaries are usually paid where there is a greater shortage of help.

Contact the personnel office of a big university in the desired location. Frequently such offices are in need of capable secretaries and stenographers for relief work during the summer-vacation period. Frequently, if they have no vacancies of their own, they know about such vacancies and can give you some good leads.

Don't neglect to canvass some of the resort areas—particularly resort areas where you have made some former contacts. Some of these contacts may turn up a good summer job.

Don't be too particular about the kind of job you get for the summer, if jobs are scarce. Anything you can do that is honest and honorable will be an "enriching" experience, and it isn't going to last forever. Reread Fanny McDougal's "Vacation with Double Pay" in *Today's Secretary*, June, 1954, even though it is a number of years old. It is full of ideas. "Contact a camp association . . . or the camps listed in the newspaper advertisements," says Fanny. Or find out what conventions are going to be held in the city you are thinking of. Write to the chamber of commerce for a list of them. Then write the chairman of each convention. You may find a whole summer's work this way.

ONE FINAL CAUTION

Whatever job you go after, wherever you land it, remember this. It probably isn't going to be the perfect job any more than any job is perfect, but you are not going to dwell on the imperfections. You are going to give each detail of the job your very best efforts, and you are not going to be afraid of putting in a little extra effort and time for good measure. You are going to try to learn everything you can about the job, just as much as if you were going to be a permanent employee, and you are going to be alert at all times to things that you can store up to tell and show your classes in the fall—things that you wouldn't have learned or known about if you hadn't gotten a work-experience job yourself.



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